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A handwritten signature in black ink, consisting of stylized, cursive letters that appear to read 'R. L.' followed by a flourish.

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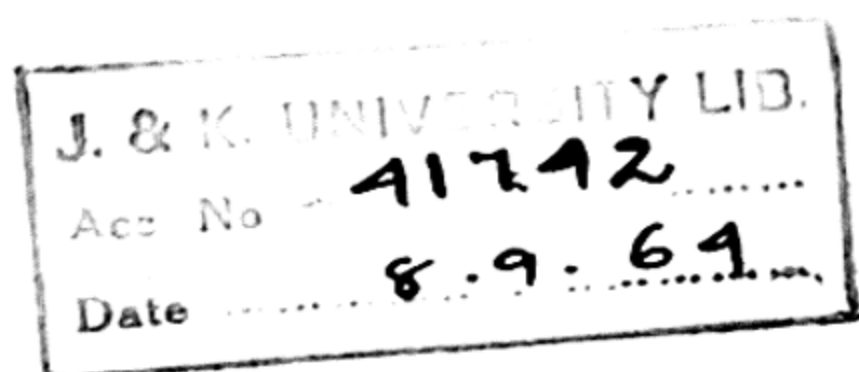
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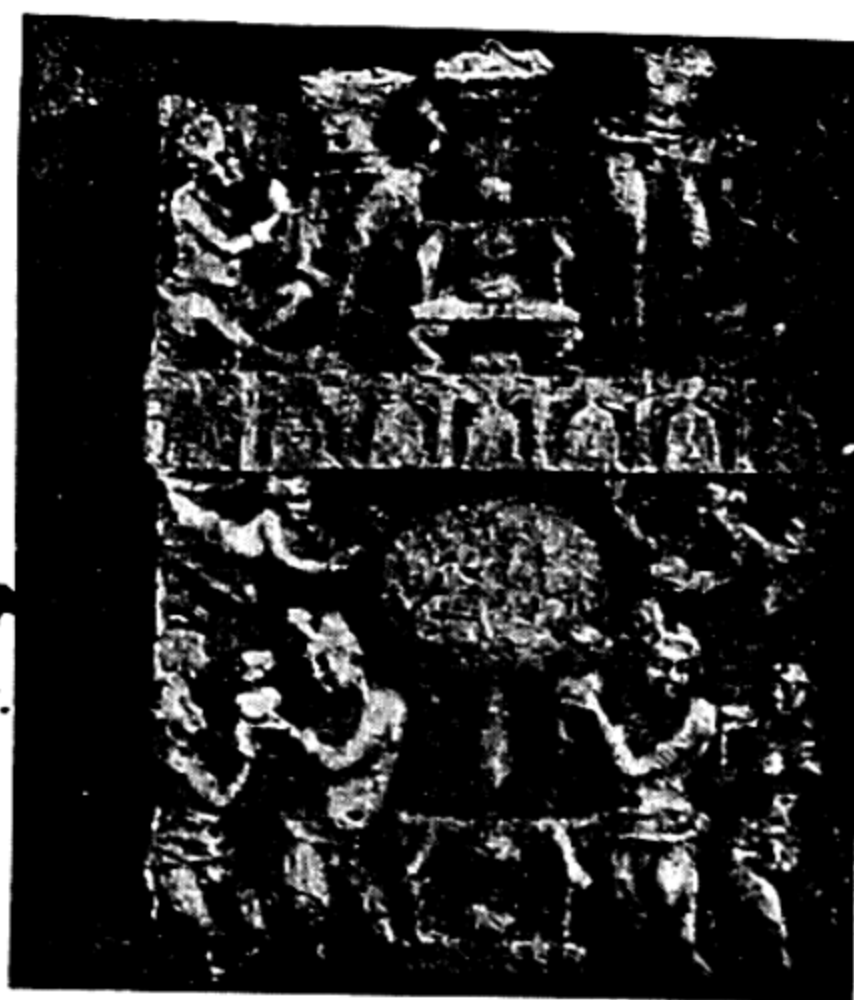
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FRONT COVER

ADORATION OF
THE BODHI TREE
AMARAVATI



The Cult of Trees and Tree Worship

Buddhist-Hindu Sculpture

M. S. Randhawa

Tree worship was possibly the earliest and the most prevalent form of religion. It was through the worship of trees that man attempted to approach and propitiate God. Before man developed agriculture he lived mostly on the fruits of trees and the flesh of wild animals. Trees provided him shelter against inclement weather and also fruits and nuts as food. He used their wood for implements of peace or war. It was from wood alone that he obtained fire which enabled him to cook his food and to warm his cave dwellings. Apart from these it is the beauty of their flowers which excited his imagination. As Fergusson observes "With all their poetry, and all their usefulness, we can hardly feel astonished that the primitive races of mankind should have considered trees as the choicest gift of the gods to men, and should have believed that their spirits still delighted to dwell among their branches, or spoke oracles through the rustling of their leaves."¹

The narrative in the Bible centres round the planting of trees of Life and Knowledge in the garden of Eden. Marshall observes : ".....the two ideas of wisdom and life being so closely interwoven in the Mesopotamian myth, there is reason to suspect that in an earlier version of the Eden story there was only one tree functioning for both."²

According to Jewish tradition the Tree of Life was a date-palm. In the Book of Enoch it is described thus: "And amongst them (the "fragrant trees") was a tree such as I had never yet smelt, neither was any amongst them nor were others like it; it had a fragrance beyond all fragrance, and its leaves and blossoms and wood wither not for ever: and its fruit is beautiful, and its fruit resembles the dates of the palm."

In the Chinese mythology the "world tree" that supports the universe is the gigantic peach tree, whose fruit is partaken of by gods and men. It is believed to be a native of the paradise and growing among the Kwun-lun mountains in Tibet.

In Japanese stories the Tree of Life is mentioned as growing on mountain Horai in the island of Horaizan. The tree is described as having a trunk and branches of gold, roots



FIG. 1. SEAL FROM MOHEN-JO-DARO
A STYLISED PIPAL TREE

FIG. 2. SEAL FROM HARAPPA SHOWING
A WEEPING WILLOW TREE (*SALIX BABYLONICA*)



of silver, and fruits and leaves of gems. In some stories there are three trees, the peach, the plum, and the pine. The "fungus of immortality" is also mentioned as growing in the shade of one or another of the holy trees, usually the pine. It is believed that besides the famous fungus, a "grass of immortality" also grew on the sacred islands. The pine-tree of Takasago is still regarded in Japan as a symbol of longevity; and it figures prominently in many Japanese choruses and plays. This is conspicuous in the festival of the San-ga-nichi when pine branches are used for decorating the gate-ways during the New Year festivities.

In Egypt the "world tree" was the sycamore whose shade was so welcome in the brazen glare of Egypt. It is represented with peasants gathered round fervently paying their devotion to it, and making offerings of fruit and vegetables and jars of water. It was always held as sacred to Nut and Hathor, and their doubles were believed to inhabit it, a certain species being regarded as "the living body of Hathor on earth", indeed, the Memphite Hathor was called the "Lady of the Sycamore".

Among the Greeks the oak or beech was the emblem of Jupiter, the laurel of Apollo, and the olive of Minerva. The myrtle was sacred to Aphrodite, and the apple belonged to Juno. The poplar was the tree of Hercules and the plane tree was the "numen" of the Atridae. The oak grove at Dodona remained an oracle till the time of Constantine. "It was from the branches of this time-honoured tree that the sacred pigeons, combining the rustling of their wings with that of the leaves, made up those sounds which were interpreted as oracles throughout the whole period of Grecian history. It was not, how-

ever, only as a shelter for the sacred pigeons, or that the wind might rustle through their leaves and agitate the bells that hung among their branches, that the trees of the Dodonian grove were held to be sacred. Tradition ascribed to them the power of speaking for themselves, and even when cut down, as in the case of the ship Argo, a piece of the sacred oak inserted either in prow or keel, had the power of communicating to these adventurous navigators the will of Jove."³

The ancient Germans worshipped their gods in groves and woods. They had no images and they declined to enclose their gods within walls. "The most frequent mention, however, of the sacred groves and trees of the Germans is to be found in the earlier Christian writers, who, when narrating the events that accompanied the conversion of the nation to Christianity, relate how these were cut down and destroyed, in order that the old superstitions might be eradicated."⁴

In the Norse mythology the "Tree of Universe" is a huge ash tree, called Yggdrasil which was the chief and holiest seat of the gods and under it they assembled every day in council. "Allfather next created a huge ash called Yggdrasil, the tree of the universe, of time, or of life, which filled all the world, taking root not only in the remotest depths of Nifl-heim, where bubbled the spring Hvergelmir, but also in Midgard, near Mimir's well (the ocean), and in Asgard, near the Urdar fountain. From its three great roots the tree attained such marvellous height that its topmost bough, called Lerad (the peace-giver), overshadowed Odin's hall, while the



FIG. 3. KALPA VRIKSHA OF BESNAGAR



FIG. 4. PRASENJIT PILLAR—WORSHIP OF BODHI TREE
(*FICUS RELIGIOSA*) BHARHUT

other wide-spreading branches towered over the other worlds. An eagle was perched on the bough Lerad, and between his eyes sat the falcon Vedfolnir, sending his piercing glances down into heaven, earth, and Nifl-heim, and reporting all that he saw. As the tree Yggdrasil was ever green, its leaves never withering, it served as pasture-ground not only for Odin's goat Heidrun, which supplied the heavenly mead, the drink of the gods, but also for the stag Dain, Dvalin, Duneyr, and Durathor, from whose horns honey-dew dropped down upon the earth and furnished the water for all the rivers in the world. In the seething cauldron Hvergelmir, close by the great tree, a horrible dragon, called Nidhug, continually gnawed the roots, and was helped in his work of destruction by countless worms, whose aim it was to kill the tree, knowing that its death would be the signal for the downfall of the gods. It was, of course, essential that the tree Yggdrasil should be maintained in a perfectly healthy condition, and this duty was performed by the Norms, or Fates, who daily sprinkled it with the holy waters from the Urdar fountain. This water, as it trickled down to earth through branches and leaves, supplied the bees with honey. From either edge of Nifl-heim, arching high above Midgard, rose the sacred bridge, Bifrost (Assbru, the rainbow) built of fire, water, and air, whose quivering and changing hues it retained, and over which the gods travelled to and fro to the earth or to the Urdar well, at the foot of the ash Yggdrasil, where they daily assembled in council."

TREE WORSHIP IN INDIA

In India tree worship was common even in the third or fourth millennium B.C. Among the seals of Mohen-jo-daro dating from the third or fourth millennium B.C., is one depicting a stylised pipal tree with two heads of unicorns emerging from its stem (Fig. 1).

A seal from Harappa is engraved with the likeness of a weeping willow tree with hanging branches (Fig. 2). It seems tree worship was widely prevalent in India before the rise of Buddhism. Amongst a vast tropical monsoon forest which extended over the entire surface of northern India were dotted small villages in the forest clearings. The



FIG. 5. PRASENJIT PILLAR. ERAPATRA NAGA RAJA
WORSHIPS THE BODHI TREE. BHARHUT



FIG. 6. CHHADANTIYA JATAKA *FICUS BENGALENSIS* IN THE BACKGROUND. BHARHUT

farmers and herdsmen carried on a precarious cultivation in fields which were protected by fences of thorny bushes from wild animals like elephants, antelopes and wild buffaloes. Mango was their popular fruit tree and shady trees like pipal, banyan, gular and pakur provided welcome shade against the scorching heat of the sun in the summer months. In an environment full of danger to life the trees were their friends. That is why they regarded them as beneficent *devtas*.

Buddhism adopted the cult of tree worship from the older religions which prevailed in the country. The trees which are associated with the birth of Buddha are sal, asoka and plaksha. Gautama got enlightenment under the friendly shade of a pipal tree which was henceforth called the Bodhi tree, and he died in a grove of sal trees. It was on account of these associations with the Buddha that these trees were regarded as sacred by the Buddhists.

To understand the association of trees with the Buddha it is necessary to know facts regarding his life. These are recapitulated below.

The birth of the Buddha has been thus described. "Queen Mahamaya bearing the Bodhisattva for ten months like oil in a bowl, when her time was come, desired to go to her relative's house, and addressed king Suddhodana, "I wish, O King, to go to Devadaha, the city of my family". The king approved, and caused the road from Kapilavatthu to Devadaha to be made smooth and adorned with vessels filled with plantains, flags, and banners, and seating her in a golden palanquin borne by a thousand courtiers sent her with a great retinue. Between the two cities and belonging to the inhabitants of both is a pleasure grove of sal trees named the Lumbini grove. At that time from the roots to the tips of the branches it was one mass of flowers, and



FIG. 7. NYAGRODHA (*FICUS BENGALENSIS*) BHARHUT

from within the branches and flowers hosts of bees of the five colours and various flocks of birds sported, singing sweetly."

"When the queen saw it, a desire to sport in the grove arose. The courtiers brought the queen and entered the grove. She went to the foot of a great sal tree, and desired to seize a branch. The branch like the tip of a supple reed bent down and came within reach of her hand. Stretching out her hand she seized the branch. Thereupon she was shaken with the throes of birth. So the multitude set up a curtain for her and retired. Holding the branch and even while standing she was delivered."⁶

In another account the descent of the Bodhisattva in the form of an elephant is described as a dream of Maya. 'On waking she goes with her women to a grove of asoka trees and sends for the king, who is unable to enter, until the gods of the Pure Abode inform him of what has happened'. It is further mentioned that 'she seizes not a sal branch, but a *plaksha* at the moment of birth'. Sal and plaksha (*Butea monosperma*) are both common trees in the Nepal terai in which the birth-place of the Buddha is situated.



FIG. 8. UDUMBARA TREE (*FICUS GLOMERATA*) BHARHUT

Lumbini garden was visited by the Chinese traveller Hiuen Tsiang in the seventh century A.D. He also mentions an asoka tree under which the Buddha was born. "To the north-east of the arrow well about 80 or 90 li, we come to the Lumbini (Lavani) garden. Here is the bathing tank of the Sakyas, the water of which is bright and clear as a mirror, and the surface covered with a mixture of flowers. To the north of this 24 or 25 paces there is an asoka-flower tree, which is now decayed; this is the place where Bodhisattva was born on the eighth day of the second half of the month called Vaisakha, which corresponds with us to the eighth day of the third month".

It was under the pipal tree (*Ficus religiosa*) that Gautama received enlightenment. This tree was also seen by Hiuen Tsiang. He has given the following account. "From this south-west 14 or 15 li, not far from the place of penance, there is a Pippala (Pi-po-lo) tree under which is a 'diamond throne'. All the past Buddhas seated on this throne have obtained true enlightenment, and so will those yet to come. Pray, then, proceed to that spot. The Bodhi tree above the diamond throne is the same as the Pippala tree. In old days, when it was alive, it was several hundred feet high. Although it has often been injured by cutting, it still is 40 or 50 feet in height. Buddha sitting under this tree reached perfect wisdom, and therefore it is called the (*Samyak sambodhi*) tree of knowledge (Pu-ti-Bodhi). The bark is of a yellowish-white colour, the leaves and twigs of a dark green. The leaves wither not either in winter or summer, but they remain shining and glistening all the year round without change. But at every successive Nirvana-day (of the Buddhas) the leaves wither and fall, and then in a moment revive as before. On this day (of the Nirvana) the princes of different countries and the religious multitudes from different quarters assemble by thousands and ten thousands unbidden, and bathe the roots with scented water and perfumed milk; whilst they raise the sounds of music and scatter flowers and perfumes, and whilst the light of day is continued by the burning torches, they offer their religious gifts."



FIG. 9. KRAKUCHHANDA, SIRISA TREE (*ALBIZZIA LEBBEK*) BHARHUT



FIG. 10. VISWABAHU, SAL TREE (*SHOREA ROBUSTA*) BHARHUT

"After the Nirvana of Tathagata, when Asoka-raja began to reign, he was an unbeliever (a believer in heresy), and he desired to destroy the bequeathed traces of Buddha; so he raised an army, and himself taking the lead, he came here for the purpose of destroying the tree. He cut through the roots; the trunk, branches, and leaves were all divided into small bits and heaped up in a pile a few tens of paces to the west of the place. Then he ordered a Brahman who sacrificed to fire to burn them in the discharge of his religious worship. Scarcely had the smoke cleared away, when lo ! a double tree burst forth from the flaming fire, and because the leaves and branches were shining like feathers, it was called "ashes bodhi tree". Asoka-raja, seeing the miracle, repented of his crime. He bathed the roots (of the old tree) with perfumed milk to fertilise them, when lo ! on the morning of the next day, the tree sprang up as before. The king, seeing the miraculous portent, was overpowered with deep emotion, and himself offered religious gifts, and was so overjoyed that he forgot to return to the palace. The queen, who was an adherent of the heretics, sent secretly a messenger who, after the first division of night, once more cut it down. Asoka-raja in the morning coming again to worship at the tree, seeing only the mutilated trunk, was filled with exceeding grief. With the utmost sincerity he prayed

FIG. II. PRESENTATION OF JETAVANA MONASTERY. MANGO TREE (*MANGIFERA INDICA*) BHARHUT



as he worshipped; he bathed the roots with perfumed milk, and in less than a day again the tree was restored. The king, moved by deep reverence at the prodigy, surrounded the tree with a brick wall above 10 feet, which still remains visible. In late times Sasankaraja (She-shang-kia), being a believer in heresy, slandered the religion of Buddha, and through envy destroyed the convents and cut down the Bodhi tree, digging it up to the very springs of the earth; but yet he did not get to the bottom of the roots. Then he burnt it with fire and sprinkled it with the juice of the sugar-cane, desiring to destroy it entirely, and not leave a trace of it behind."

"On the left side of the road, to the north of the place where Buddha walked, is a large stone, on the top of which, as it stands in a great vihara, is a figure of Buddha with his eyes raised and looking up. Here in former times Buddha sat for seven days contemplating the Bodhi tree; he did not remove his gaze from it during this period, desiring thereby to indicate his grateful feelings towards the tree by so looking at it with fixed eyes."

On conversion to Buddhism, Asoka (273-326 B.C.) abjured violence and became a messenger of good will and peace. For the first time in history we hear of a monarch who encouraged arboriculture and adopted it as a state policy. He encouraged planting of trees in gardens and along roads in the form of avenues. One of the Asoka pillars



FIG. 12. TALA TREE (*BORASSUS FLABELLIFER*) BHARHUT



bears the following inscription: "That two designs have been cherished by Piyadasi,—one regarding men, and one relating to animals,—that everywhere wholesome vegetables, roots, and fruit-trees shall be cultivated, and that on the roads wells shall be dug and trees planted, to give enjoyment for both men and animals."⁸

BESNAGAR

One of the earliest representations of vegetation is the *Kalpa vriksha* of Besnagar or Vidisa (Bhilsa) which has been assigned to third century B.C. now in Calcutta Museum (Fig. 3). It represents the mythical wish fulfilling tree which produced food, drinks, dresses, ornaments and even beautiful maidens.

BHARHUT SUNGA C. 184-72 B.C.

The Stupa of Bharhut was discovered by Cunningham in 1873. Situated in the state

FIG. 13. PATALI TREE. DESCRIBED AS *BIGNONIA SUAVEOLENS*. IN FACT IT IS ASOKA TREE. BHARHUT

FIG. 14. CHULAKOKA YAKSHI HOLDING A BRANCH OF THE ASOKA TREE (*SARACA INDICA*) BHARHUT

FIG. 15. A FLOWERING BRANCH OF THE PATALI OR THE TRUMPET-FLOWER (*STEREOSPERMUM SUAVEOLENS*)

OR
BIGNONIA SUAVEOLENS. NOTE HOW DIFFERENT IT IS FROM TREE IN FIG. 13.



of Nagod, now merged in Madhya Pradesh. Bharhut is the site of an old city called Bhaironpur which extended for 12 kos. Cunningham dated the Stupa between 200 and 250 B.C. Later research has assigned 184-72 B.C. as its probable period. The discovery of Bharhut Stupa is a landmark in the history of India, and it gives us a glimpse of religion, manners, customs, dress, fashions as well as architecture of India during the Sunga period. As it had suffered a good deal of damage on account of the depreda-

FIG. 16. CHANDA YAKSHINI WITH THE NAG-KESAR TREE (MESUA-FERREA). BHARHUT



FIG. 17. A FLOWERING BRANCH OF NAG-KESAR (MESUA FERREA)



tions of the inhabitants of the surrounding villages, Cunningham very wisely removed the available pillars and railings to the Museum at Calcutta. Some of the fragments of railings pilfered by the villagers were later on recovered by Brij Mohan Vyas, and he placed them in the Municipal Museum at Allahabad. The hemispherical Stupa, which possibly contained the relics of the Buddha, was made of bricks. It was surrounded by railings and gate-ways, on which sculptures are carved. As the pilgrims went round the Stupa on the procession path they were reminded of the major events in the life of the Buddha, his birth, enlightenment, enunciation of his faith, and his demise.

FIG. 18. ELEPHANTS ADORING PIPAL TREE (*FICUS RELIGIOSA*) BHARHUT



Apart from the Jatakas or legends of the previous lives of the Buddha, a number of trees are represented in the sculptures. Cunningham identified seven Bodhi trees. Of these pipal (*Ficus religiosa*) is the Bodhi tree of Sakya Muni. The other five trees of the other Buddhas are: banyan or Nyagrodha (*Ficus bengalensis*), the Bodhi tree of Kasyapa; Gular or Udumbra (*Ficus glomerata*), the Bodhi tree of Kanaka Muni; Sirisa (*Albizia lebbek*), the Bodhi tree of Krakuchhanda; Sal (*Shorea robusta*), the Bodhi tree of Viswabahu; Patali tree (*Bignonia suaveolens*), the Bodhi tree of Vipaswi. All these trees are shade-giving, and it is not surprising that in a hot country, man expressed his gratitude to them in this manner, and gave them the title of 'Bodhi'. Apart from these six trees, Pundarika or White Lotus, is the symbol of Sikhi. While his remaining identifications are correct what Cunningham identified as Patali tree is in fact the asoka tree.

FIG. 19. KALPA-LATA. BHARHUT



Pipal, the Bodhi tree of Sakya Muni is very accurately carved on the Prasenajit pillar. The trunk is growing out of the building and devotees are shown offering flowers to the tree. The vidyadharas, the adoring spirits are garlanding the tree and numerous streamers are hanging from the branches (Fig. 4).

There is no representation of the Buddha himself, who is shown by the symbols such as head-dress, three jewels, foot-marks, the wheel, the trees and the Stupa. Even before the Buddha the pipal was regarded as a sacred tree. The soma vessels and the sacred fire-drill were made from pipal wood. "In the *Atharva Veda* it is said that the gods

of the third heaven are seated under the *Asvattha* and it may also be the 'tree with fair foliage' of the '*Rig Veda*' under which Yama and the blessed are said to pass their time". According to Cunningham: "The worship of the Bodhi Tree was specially enjoined by Sakya Muni himself, who directed Ananda to obtain a branch of the tree under which he had obtained Buddhahood, and to plant it in the court of the Vihara at Sravasti; adding that 'he who worships it will receive the same reward as if he wor-

FIG. 20. PALMYRA CAPITAL FROM PAWAYA (*BORASSUS FLABELLIFER*) ARCHAEOLOGICAL MUSEUM, GWALIOR





FIG. 22. A PANEL FROM THE EAST GATEWAY OF SANCHI SHOWING WORSHIP OF PIPAL TREE

shipped me in person." Such being the recorded origin of the reverence paid to the Pipal Tree of the last Buddha Sakya Sinha, it is not surprising that tree worship was generally popular. In the Divya Avadana it is related that the Bodhi Tree was the favourite object of Asoka's worship; and in the Bharhut Sculptures we find that the Naga Raja pays his adorations to Buddha (Bhagavat) by kneeling down, with joined hands and bowed head, before the Sacred Tree." An interesting sculpture represents Erapatra Naga Raja kneeling at the foot of the Bodhi tree. It is labelled as "Erapato Naga Raja Bhagavato vandata, or "Erapatra Naga Raja worships (the Bodhi tree) of Buddha." (Fig. 5).

The banyan tree (*Ficus bengalensis*) or Nyagrodha, which was the Bodhi Tree of Kasyapa Buddha, is very correctly represented in the Chhadantiya Jataka. It is recognisable by its pendant aerial roots (Fig. 6). It is again shown in another sculpture in which a number of elephants are paying homage to the tree (Fig. 7).

Gular, also known as Udumbara (*Ficus glomerata*) is very accurately shown in one of the sculptures. The tree is recognisable by its habit of cauliflory, i.e. the emergence of

FIG. 21. A SCULPTURE FROM SANCHI SHOWING A JATAKA SCENE. WORSHIP OF PIPAL TREE

fruit from the stem and branches. Udumbara tree was the Bodhi tree of Kanaka Muni and is shown here being worshipped by devotees one of whom is hanging a garland on its branches, another making an offering, and two who appear to be women, are bowing before it (Fig. 8).

Sirisa (*Albizzia lebbek*), the Bodhi tree of Krakuchhanda, is also fairly clearly shown in one of the sculptures (Fig. 9).

Sal (*Shorea robusta*) is the Bodhi tree of Viswabahu. It is recognised by its straight columnar stem. It is also one of the trees associated with the birth of the Buddha. It is shown as being worshipped by devotees in Fig. 10.

The mango (*Mangifera indica*) frequently occurs among the sculptures of Bharhut. In the relief showing presentation of Jetavana monastery the holy mango tree, the stone of which was planted by Ananda according to the Buddha's instructions is shown. "According to the Burmese account, a gardener gave him, in present, a large mango fruit. Ananda prepared the fruit and Buddha ate it. When this was done, the stone was handed to Ananda, with an injunction to plant it in a place prepared to receive it. When planted, Buddha washed his hands over it, and on a sudden there sprung up a beautiful white mango tree, fifty cubits high, with large branches loaded with blossoms

FIG. 23. OFFER OF HONEY BY MONKEYS AT VAISALI PLANTS SHOWN ARE *FICUS RELIGIOSA* *EUPHORBIA* SP. AND *SARACA INDICA*. STUPA I, NORTHERN GATE, SANCHI

FIG. 24. MIRACLE OF WALKING OVER WATER PLANTS SHOWN ARE *EUPHORBIA* SP. MANGO, PLANTAINS, LOTUSES, AND *SARACA INDICA*. STUPA I, EASTERN GATE, SANCHI





FIG. 25. YAKSHI UNDER MANGO TREE
STUPA I, EASTERN GATE, SANCHI



FIG. 26. SALIBHANJKA UNDER MANGO
TREE (*MANGIFERA INDICA*) STUPA I, EAST
GATE, SANCHI

and fruit. To prevent its being destroyed, a guard was set near it, by the king's order."¹⁰ On the right ground of the monastery is being covered with gold pieces and the mango tree is being watered. On the left a man is shown tasting its fruit (Fig. 11).

The tala tree (*Borassus flabellifer*) the well-known palmyra palm, is depicted in one of the medallions (Fig. 12). It is a common tree in the south and eastern India, and the accuracy with which it is carved shows that the sculptors were well-acquainted with it. The tree described as *Bignonia suaveolens* or the Patali by Cunningham is obviously an asoka tree (*Saraca indica*). *Bignonia suaveolens*, now called *Stereospermum suaveolens*, is a tall deciduous tree. The flowers are dark-purple and are borne in trichotomous panicles, and the corolla is tubular with two lips as shown in Fig. 15. A comparison of the leaves and flowers with the tree shown in Fig. 13 indicates that it has been wrongly identified. Cunningham himself seems to be uncertain about its identity. "The tree is in flower, but as the flower is represented in full front view, the peculiar shape which gave it the name of Patali, or the 'Trumpet-flower', is not seen,"¹¹ he observes. Had he seen an asoka tree covered with blossoms, he would not have made this mistake. The asoka tree is associated with the birth of the Buddha, and it is on account of this fact that it is represented as being worshipped by the devotees.

The asoka tree is again shown in association with a Yakshi in figure 14. The Yakshas were the subjects of Kubera, the god of wealth, who is also regarded as the guardian of the north quarter of Mount Meru. The four gates of the Stupa are shown as being guarded by Yakshas, who are mild-looking men clad in *dhotis* and wearing turbans. Chulakoka Yakshi is shown with one hand raised touching the flower-covered branches of the asoka and her left hand and left leg twined around the trunk of the tree (Fig. 14). This is the famous *dohada* pose when a beautiful maiden awakens asoka flowers by the touch of her foot. The buds of the asoka suddenly open and this characteristic has possibly given rise to the poetic fancy of its flowering when kicked by a beautiful young woman. Its bark is supposed to have medicinal properties and is given to women for menstrual ailments. In this sculpture we see a very realistic representation of the asoka tree which is carved with sensitive feeling.

The tree shown in Fig. 16 of Chanda Yakshini is *Mesua ferrea*, popularly known as Nagkesar or Naga tree. It has four petals enclosing a bunch of golden stamens. Compare it with the photograph of a flowering branch of *Mesua ferrea* in Fig. 17. Both

the shape of flowers and leaves show remarkable resemblance.

Coomaraswamy regards the Yakshis or Vrikshakas as auspicious emblems of vegetative fertility. These tree-goddesses with their broad pelvis and bulging busts are no doubt symbols of the fecundity of nature. The famous *salabhanjika* pose in which a woman is shown plucking flowers of sal tree derives from the nativity legend of the Buddha in the Lumbini garden where Mayadevi, supported by the sal tree, stretching her arm to catch the flowers, delivers the holy child. This seems to have provided the basis for the woman and tree motifs which are so frequently seen in the Buddhist sculptures of Bharhut, Sanchi, Amaravati and Mathura. From its association with the birth of the Buddha, the Vrikshaka motif became a symbol of fertility and women prayed to it for gifts of children. "The Mahabharata also speaks of dryads (Vrikshaka and Varikshi) as 'goddesses born in trees, to be worshipped by those desiring children'" states Coomaraswamy. In the ancient city of Sravasti, *Salabhanjika* festival was celebrated with great zeal when the sal trees flowered. The sal trees in full blossom were worshipped for offspring.

In the Jatakas Tree-spirits play a great part, being worshipped with perfumes, flowers, and food. They dwell in many kinds of trees, but the banyan, sal and the silk-cotton trees are their particular favourites. The tree is worshipped not for its own sake, but because it is the home of the spirit. If the spirit leaves the tree, the tree withers and dies, but the spirit is immortal.

The pose of a woman stretching her arm to catch the flowers of a tree is beautiful. It displays to best advantage the rounded contours of a lovely woman. It provided the sculptors an opportunity to portray female beauty with skill and feeling. The technique is that of a skilled wood-carver, and the treatment is naturalistic. The delicate beauty of these nymphs and dryads has a charm of its own which cannot be matched by the other sculptures of female figure in the Buddhist-Hindu art. In these Vrikshakas the tree in blossom lends charm to the beautiful female figure. Here we see the beauty of vegetation combined with the beauty of woman, and the total result is entrancing indeed.

FIG. 27. MAHA KAPI JATAKA, WORSHIP OF BODHI TREE
(*FICUS GLOMERATA*) STUPA I, WEST GATE, SANCHI

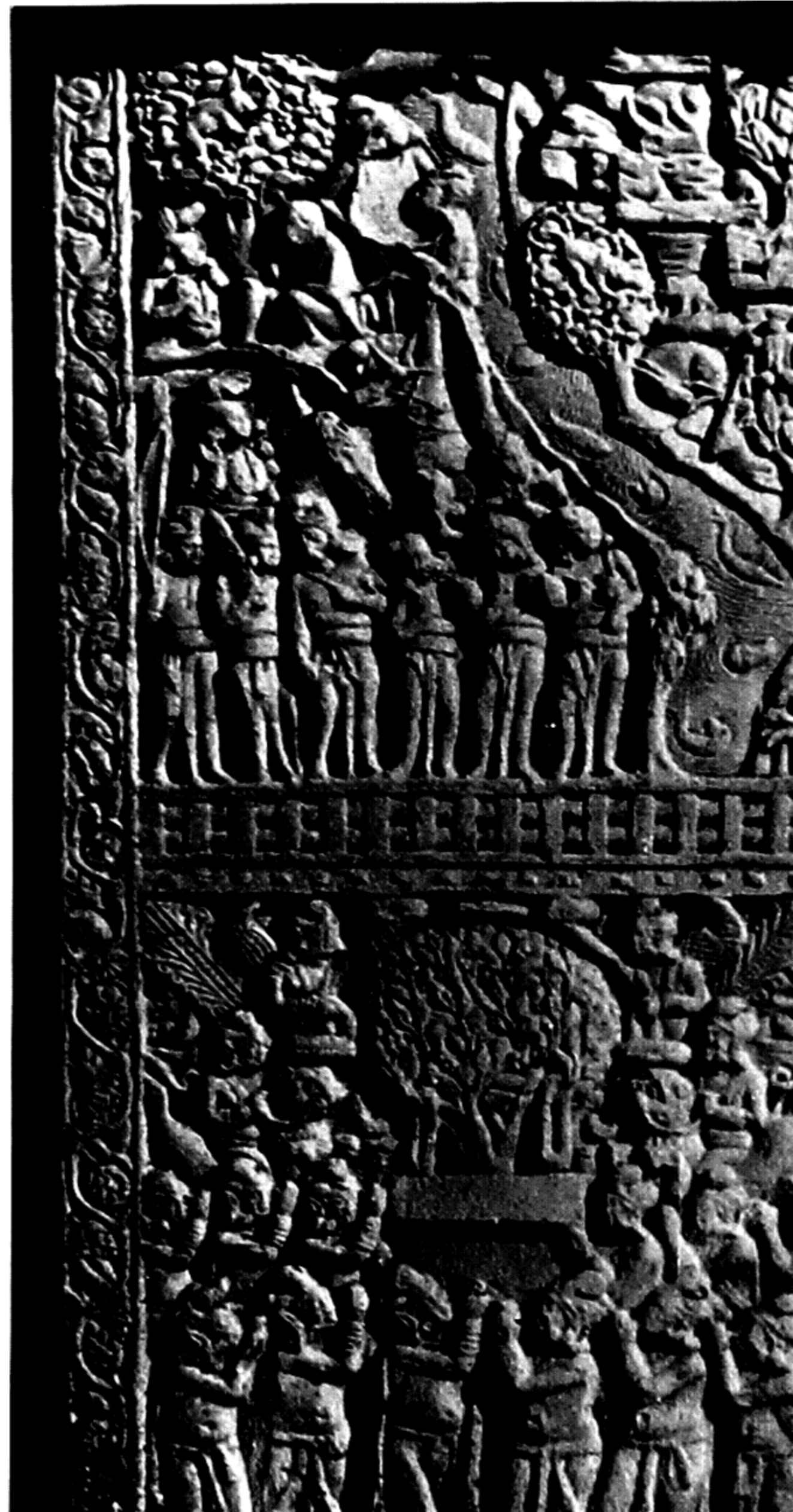




FIG. 28. WOMAN UNDER AN ASOKA TREE.
KUSHAN MATHURA



FIG. 29. SQUIRREL CLIMBING AN ASOKA TREE
KUSHAN MATHURA



FIG. 30. PAINTING OF THE FLOWERING BRANCH OF THE ASOKA
TREE (*SARACA INDICA*)

Apart from woman and tree figures there are a number of plant motifs in Bharhut sculpture. The greatest favourite of the sculptors was the lotus which they carved to perfection. The medallions are filled with lotus flowers, apart from elephants, bulls, monkeys, crocodiles and peacocks. In an architrave exquisitely carved elephants are shown offering lotus buds and flowers to the Bodhi tree (Fig. 18). The *purna kumbha*, the vessel of good fortune, is seen on a pillar in the form of a vase filled with lotus buds and flowers. Apart from natural vegetation there are fantastic plant motifs such as the lotus creepers (*padma-lata*) and the wish-fulfilling creepers (*kalpa-lata*). To the wish-fulfilling creepers are attached mangoes, jack-fruits as well as ornaments (Fig. 19). Lotus creepers are also seen issuing from the navel of dwarfs.

BODHGAYA

The railing at Bodhgaya has been dated c.100 B.C. It enclosed the space where the Buddha walked after his great experience. The sculptures on the railing are in Bharhut style. The woman and tree motif is represented here also.

PAWAYA

Two fan-palm capitals were discovered from Pawaya in Gwalior, which have been assigned to the second half of the first century B.C. The palmyra palm (*Borassus flabellifer*) is carved with intense realism in one of these (Fig. 20). Not only the fan-shaped leaves, but the rounded fruit also are shown. In fact it is the best representation of this tree in Buddhist Hindu sculpture.

FIG. 31. YAKSHI UNDER ASOKA TREE (SARACA INDICA)
STUPA I, NORTH GATE, SANCHI

FIG. 32. WOMAN UNDER ASOKA
TREE (SARACA INDICA) KUSHAN
MATHURA

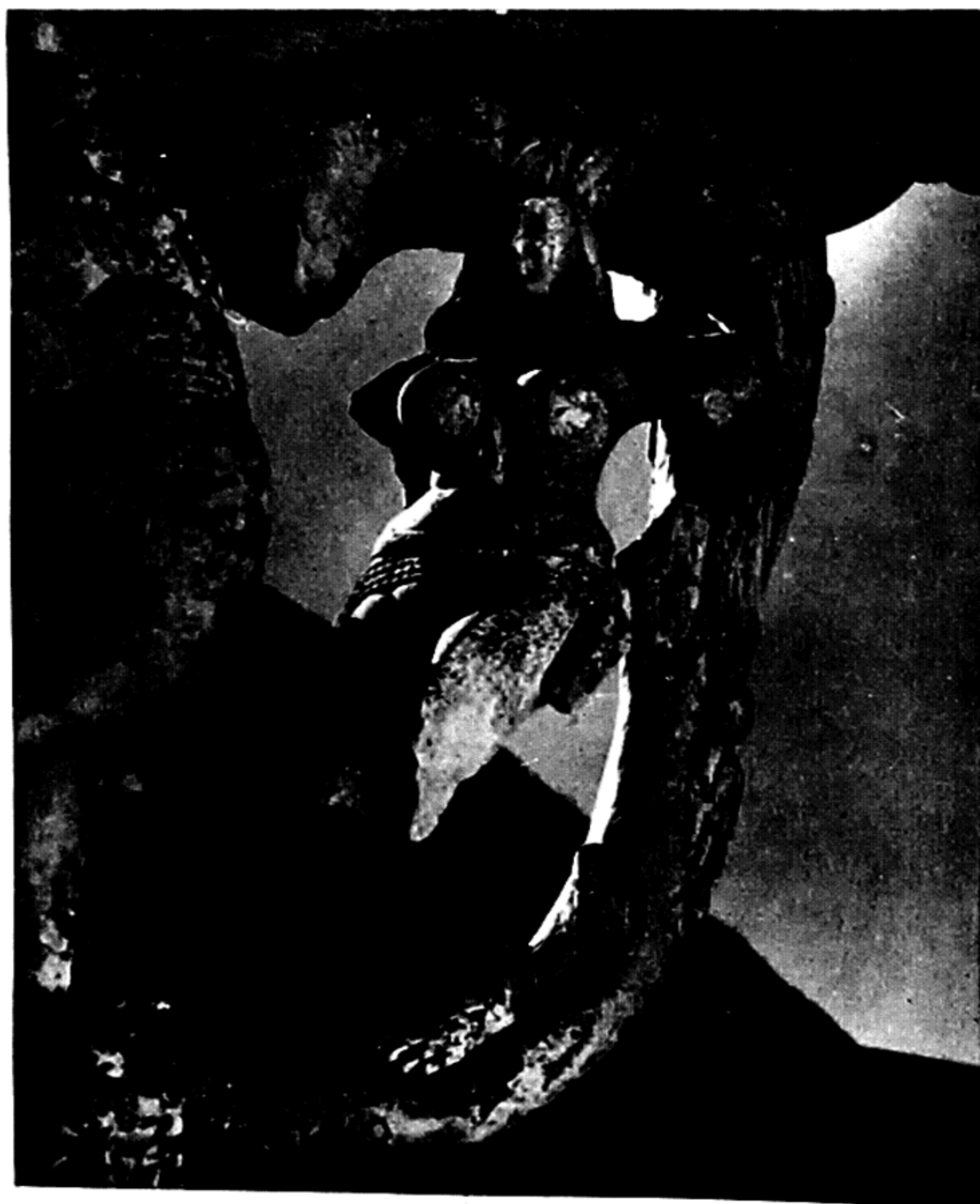




FIG. 33. PAINTING OF FLOWERING
BRANCH OF KADAMBA TREE
(*ANTHOCEPHALUS INDICUS*)



FIG. 34. WOMAN UNDER A
KADAMBA TREE. KUSHAN
MATHURA

SANCHI, Satavahana C. 200 B.C.—200 A.D.

The Stupa of Sanchi was described by Fergusson in 1873. He was so much impressed by the reliefs on the *toranas*, in which a number of trees are shown being worshipped, that he gave the title of 'Tree and Serpent worship' to his monograph.

Sanchi is about 5½ miles from Bhilsa, the modern successor of the ancient town of Vidisa. Vidisa was the junction of two great trade routes, one of which ran west to east from the busy sea-ports of the western coast of India through Ujjain, Kausambi and Benares to Pataliputra and the other south to north-west from Pratisthana, the Andhra capital, to Sravasti. Vidisa was the home of Devi, the wife of Asoka. The famous Stupa in which the remains of the Buddha were enshrined was built by Asoka in 255 B.C. As Sir John Marshall remarks, "Asoka himself founded the Sangharama and built this Stupa where not only because Vidisa was one of the greatest cities of his empire, but because he wished to honour it as the birth-place of the beautiful Devi and a spot invested with specially happy memories for himself."¹ The Stupa was made of bricks and about the middle of 2nd century B.C., during the reign of Sunga king Agnimitra, it was encased in stone and the procession path was flagged with stones. The Stupa was surrounded by a balustrade which reminds one of wooden palisades and enclosures. The balustrade was pierced by four gate-ways or *toranas* which are richly carved. The *toranas* of Stupa numbers 1 and 3 which are covered with sculpture reliefs were added in the Andhra period from 72-25 B.C. The stones of the procession path, balustrade, and the gate-ways are gifts from devotees. Each gate-way is composed of two square pillars surmounted by capitals supported by a structure of three architraves with volute ends.

FIG. 35. A MEDALLION—LAKSHMI SURROUNDED BY LOTUSES STUPA II, SANCHI



FIG. 36. TORTOISE WITH LOTUS STALK IN ITS MOUTH A MEDALLION, STUPA II, SANCHI



As in Bharhut there are a number of reliefs showing the worship of the Bodhi tree (pipal). At the base of a pillar we see the pipal tree very realistically carved, surrounded by devotees and *gandharvas* (Fig. 21).

There is another panel on the east gate-way showing the worship of the pipal. Branches of the pipal are projecting out of the windows of a building. At the sides branches of mangoes and flowering asoka are shown.

There is another sculpture on the western pillar of the northern gate illustrating the Jataka 'offering of honey by monkeys at Vaisali'. In this the leaves of pipal, the Bodhi tree of Sakya Muni, are accurately drawn. The tree is garlanded and in the foreground are monkeys holding vessels containing honey, standing almost in a human attitude. In a corner are flowering branches of asoka. Between the Bodhi tree and the asoka are euphorbias which figure in other sculptures as well (Fig. 23). *Euphorbia nivulia*, with cylindrical trunks capped by strap-like leaves is found in large numbers covering the low hills around Sanchi.

In Fig. 24 is shown the miracle of walking over water from the eastern gate of Stupa No. 1 at Sanchi. The lake is covered with lotuses and floating swans. The hermits

FIG. 37. KALPA-VRIKSHA BEARING DAMSELS. BHAJA C. 100 B.C.



stand surrounded by plantains. To their left are flowering asoka branches. To the right is Udumbara (*Ficus glomerata*), the Bodhi tree of Kanaka Muni. Higher up is a mango tree laden with fruit and still higher up is a clump of euphorbias. The tree opposite possibly shows the *naga pushpa* or *Michelia champaca* of Maitreya, the Buddha to come. Fig. 27, which illustrates the Maha kapi Jataka, also shows the worship of Udumbara (*Ficus glomerata*).

Acting as supports to the projecting ends of the lowest architraves in the gate-way are graceful *vrikshakas* or wood nymphs. On the front of the eastern gate-way (north-end) is a graceful female figure, carved in a naturalistic manner. Swaying gracefully from the branch of the tree, the *vrikshaka* is singularly beautiful. "Holding with both hands



FIG. 38. WOMAN UNDER *MICHELIA CHAMPACA*.
KUSHAN MATHURA



FIG. 39. WOMAN UNDER NAG-KESAR TREE
(*MESUA FERREA*) KUSHAN MATHURA

to the arching bough of a mango-tree, the *salabhanjika* 'curves the woodbine of her body' in an attitude which brings out her breasts 'like urns of gold'. Her locks spread out over her back are brought up on the crown of her head into a curious topknot which may be compared to the coiffure of the female servants and jungle-dwellers. Her transparent *dhoti* is only betrayed by the pleated folds falling at the sides and drawn up at the back between the legs. Her big ear-rings are broken, but the bangles which load her fore-arms almost up to the elbow and her legs almost to the knees, her bead necklace and her girdle of trinkets lend themselves to detailed study. The type presents a pleasing compromise between the court lady and the woman of the woods."¹¹ (Fig. 26).



FIG. 41. PAINTING OF A FLOWERING BRANCH OF PLUMERIA ALBA

Fig. 31 shows a *vrikshaka* under a flowering asoka tree (*Saraca indica*). This tree has been wrongly identified by Marshall and Foucher as bignonia. They observe: "The tree is a bignonia, whose flowers are, as usual, represented facing front, so that one cannot see the 'trumpet' shape to which they owe their name in Sanskrit and English."¹⁵ It seems this wrong identification has been made following Cunningham. We have already mentioned in the account of Bharhut Stupa that it cannot be *Bignonia suaveolens*, but is clearly a flowering asoka tree (*Saraca indica*). The motif of flowering asoka is very frequently shown in the sculptures of Sanchi. The lower portion of this sculpture is broken. Quite obviously it shows the famous *dohada* motif, e.g. a young maiden awakening the asoka flowers.

Lotus flowers, buds and leaves are carved in a number of medallions. Out of these the most attractive is the one showing Sri Lakshmi, or Padma, the lotus-goddess of wealth and prosperity surrounded by lotuses (Fig. 35).

There are a number of fantastic sculptures with lotus creepers issuing from the mouths and navels of dwarfs and animals. In Fig. 36 we see flowering branches issuing from the mouth of a tortoise.

BHAJA c. 200 B.C.—200 A.D.

The *Vihara* at Bhaja near the hill-station of Khandala in Western Ghats in Maharashtra State is the oldest in respect of its sculptures. In front of the figures of Indra riding an elephant is a *Kalpa-Vriksha* with its base surrounded by railings. From the tree a number of female figures are suspended (Fig. 37) Coomaraswamy regards this as a representation of human sacrifice. It is more

FIG. 40. WOMAN UNDER A CHAMPA TREE (PLUMERIA ALBA) KUSHAN MATHURA

likely the mythical wish-fulfilling tree which produces beautiful maidens.

MATHURA Kushan C. 78-200 A.D.

Among Mathura sculptures, apart from graceful statues of the Buddha and Jaina Tirthankaras, exquisitely carved bracket figures of Woman and Tree (*Salabhanjika*) motif were discovered. The Kushan kings Kanishka, Huvishka and Vasudeva had their capital at Parsapura (Peshawar). They also ruled over Mathura. These sculptures are carved out of spotted red sand-stone similar to that found in the quarries of Tantpore and Fatehpore Sikri in Agra district. These bracket figures were described by Vincent Smith (1901) in a monograph. His Victorian sense of morality was shocked by the nakedness of these bracket figures. Describing them he writes: "These figures are indecently naked and could not be Buddhist. With the exception of one small figure in an obscene attitude, all these naked figures are female and seem to be intended for dancing girls. The costume, if such it may be called, consists solely of jewellery and an ornamental girdle round the hips. The trees under which the women stand are in each case of a distinct kind. I cannot venture to identify the trees."¹⁶

In the catalogue of the Mathura Museum compiled by Dr. Vogel in 1910 asoka and kadamba trees are mentioned by name for the first time. The most popular motif with the Mathura sculptors were leaves and flowers of asoka (*Saraca indica*). We find numerous sculptures in Mathura and Lucknow museums where asoka tree is shown associated with female figures. These are not dancing girls, but *Vriksha devatas*, symbols of fertility, who were worshipped for gifts of children by childless women. In the Bacchanalian groups discovered from villages Moholi and Palikhera we find the drooping branches of asoka with its unmistakable leaves and also an inflorescence. On a slab with the figures of a couple feeding a parrot we find the blossoming branch of asoka on the lower panel. On another fragment we see a squirrel climbing an asoka tree (Fig. 29).

On a railing pillar we see a woman standing under a flowering asoka tree. Among these 'rather immodest females' as Vincent Smith calls them, we find a beautiful woman with a happy face standing cross-legged on a crouching dwarf, fastening a lotus garland on her head. Behind her we see an exquisitely carved branch of *Saraca indica* with its



FIG. 42. WORSHIP OF PIPAL TREE. AMARAVATI

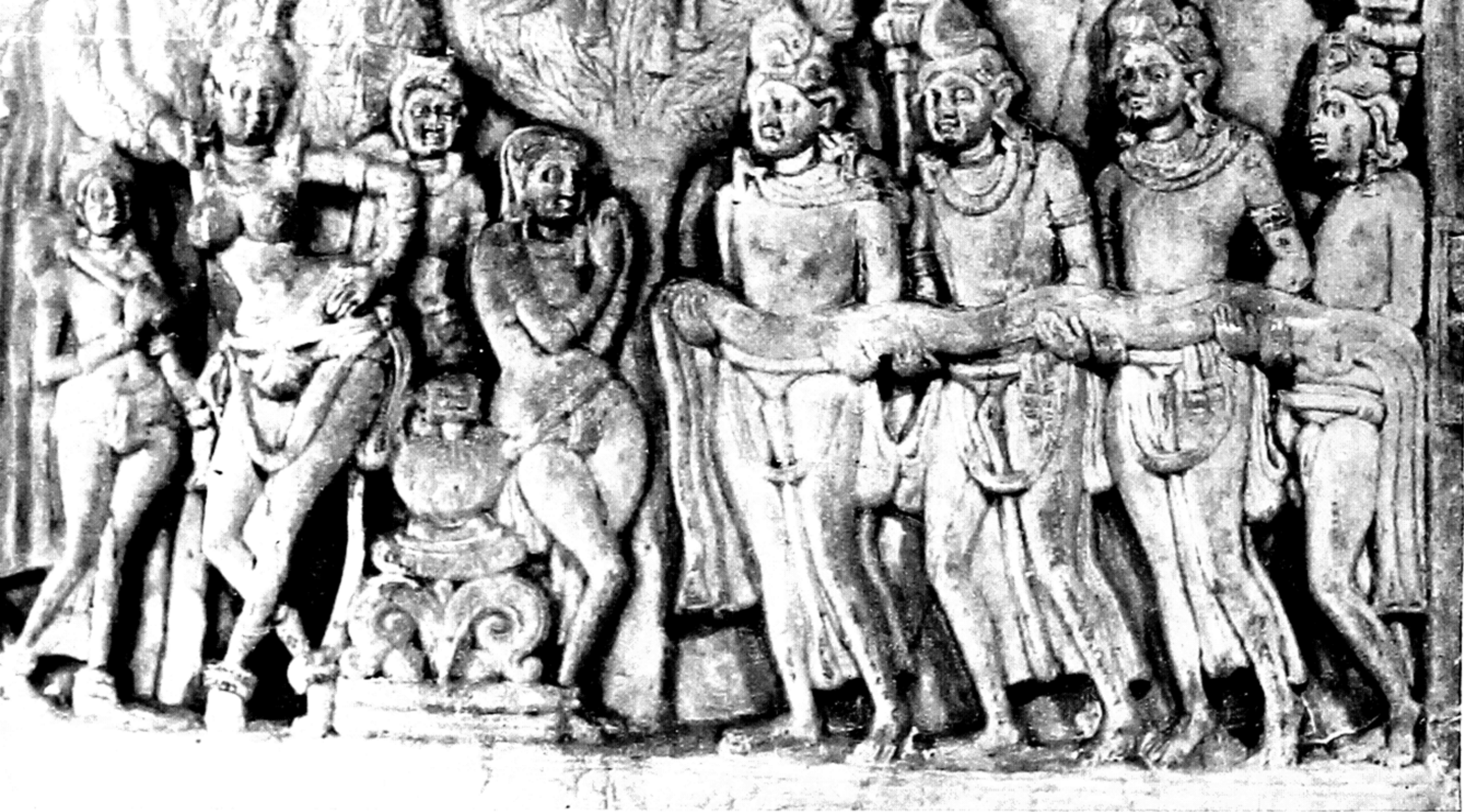


FIG. 43. BIRTH OF THE BUDDHA UNDER AN ASOKA TREE. NAGARJUNAKONDA

characteristic lanceolate leaves and Ixora-like inflorescence which are so true to nature. (Fig. 28). In another we see a woman gathering asoka flowers. The female figures are charmingly natural and full of feminine grace. Their opulence of form conforms with the Hindu ideal of female beauty.

Kalidasa describes the asoka tree in most of his plays, and in his *Ritusamhara* he gives charming descriptions of most of our indigenous beautiful trees which flower from month to month. In his description of spring, he describes the mango tree bent with clusters of coppery red leaves, and their branches covered with light yellow fragrant blossoms shaken by the March breezes, which kindle the flame of love in the hearts of women. He describes the asoka trees with their graceful drooping young leaves hanging like tassels of silk, covered with coral red blossoms which make the hearts of young women *sasoka* (sorrowful).

There was a favourite festival celebrated in spring known as '*asoka-pushpaprachayika*' the gathering of asoka flowers, when young women collected asoka flowers, decked themselves in gorgeous clothes and inserted orange-scarlet bunches of its flowers in the mops of their glossy jet-black hair. The asoka tree is associated with young and beautiful women, and a tree was supposed to flower only when its roots were pressed by the foot of a charming young girl. Kalidasa has most charmingly portrayed the scene of awakening of asoka, flowers in his play, *Malavikagnimitra*. Malavika, the heroine who is in love with Raja Agnimitra, performs a dance under an asoka tree. On seeing the trees she says, "So this is the asoka which wants the touch of my feet. It has not yet decorated itself with flowers". She dances, and hits the asoka with her left foot and remarks with maidenly pride, "This asoka would be too mean if it does not flower even now." No wonder the asoka was held in such high esteem, that no garden was regarded complete without it in those joyful days of India.

Apart from asoka we find four other trees depicted in these sculptures. In one of these we see a woman under a kadamba tree (*Anthocephalus indicus*, Rich.) displaying sword dance and touching its ball-like flowers. The broad ovate leaves with conspicuously

marked venation and globose inflorescences are prominent characters of *Anthocephalus indicus* which have been faithfully carved by the sculptor (Fig. 34).

In the *Mahabharata* we find reference to kadamba tree in Kamyak forest which existed south-west of Delhi and it is likely that the existing kadamba forests in Mathura and Bharatpore are remnants of this ancient Kamyak forest. The king of Sindh is passing through Kamyak forest on his way to Salva country and his messenger thus addresses Draupadi, the spouse of Pandavas, "Who art thou that, bending down the branch of the kadamba tree, shiniest lonely in the hermitage, sparkling alike, at night, a flame of fire shaken by the breeze, oh well-browed one! Exceedingly art thou vested with beauty, yet nothing fearest thou here 'in the forest.'"¹⁷ Kadamba was also intimately associated with Krishna, and it must have been a common tree in the age of *Mahabharata*.

The third unidentified tree which we find appears to be champak (*Michelia champaca*, Linn.) and forms a background to a beautiful female figure wearing a peculiar head-dress (Fig. 38). The oval lanceolate leaves tapering to a long point, segments of the perianth in three series, oblong sepals and the stalked gynophore with numerous carpels, are characters of *Michelia champaca*, Linn. a member of the family Magnoliaceae. The cone-like terminal structures appear to be the compound fruit of *Michelia champaca* rather than a flower.

The fourth tree with leaves like asoka and comparatively smaller axillary flowers, which we find in a sculpture behind a woman treading over a dwarf resembles *Mesua ferrea*, Linn. (Fig. 39) the well-known Nagkesar or Naga tree of Bengal and Assam. Its linear-lanceo-

FIG. 44. AJATASATRU'S VISIT TO BUDDHA, BODHI TREE IN THE BACKGROUND. NAGARJUNAKONDA





FIG. 45. NANDA'S VISIT TO HEAVEN. ASOKA TREES ARE SHOWN. NAGARJUNAKONDA

late acuminate drooping opposite leaves with short peduncles and axillary solitary flowers resemble those of *Mesua ferrea* rather than of any other Indian tree. Compare it with Fig. 17 in which a flowering branch of Nagkesar is shown. *Mesua ferrea* with its strikingly beautiful leaves and highly fragrant flowers must have been as much popular in ancient India, as it is now in Bengal and Assam.

Ashvaghosha, the spiritual preceptor of Kanishka, mentions a number of beautiful trees in his *Sundarananda* in which he describes the love story of Nanda, brother of the Buddha. He compares the broken-hearted Nanda trying to conciliate his mistress to a "naga tree broken down by the wind from its excessive burden of flowers". Describing the apathetic mood of Nanda pining for his beloved, he writes, "The *naga* trees there, though studded with flowers with yellow interiors as if with gold-fitted caskets of ivory, no more drew the eyes of Nanda in his sorrow". In his description of a jungle in the sub-Himalayas, he describes waving kadamba trees, and the parijata tree "shining with all the qualities of majesty, and playing the king over the mandara trees and other trees laden with the bloom of the day, water-lilies and red lotuses". Ashvaghosha compares Nanda's mistress to a lotus pond, "with her laughter for the swans, her eyes for the bees, and her swelling breasts for the uprising lotus buds."

The fifth tree in Kushan sculpture, which can be identified is *Plumeria alba*. We find it sculptured behind a woman carrying a basket (Fig. 40). *Plumeria alba* or white Frangipani is a dwarf tree bearing clusters of shining dark green ovate leaves. It is common in Madras and Kerala. Its flowers are exquisitely scented and are in corymbs at ends of branches (Fig. 41).

AMARAVATI, Sattavahanas—c.200 B.C.—c.200 A.D.

The Amaravati stupa was discovered by Col. Mackenzie in 1797. The Raja of Chintapilly in whose territory the stupa was situated was a Shaivite. Attracted by the sanctity of a Shiva temple which existed near the site of the stupa, he decided to build a city on the spot. He despoiled the stupa and several other mounds in the neighbourhood for constructing new buildings and utilized many sculptures for making lime. Mackenzie

FIG. 46. A SALIBHANJIKA HOLDING A BRANCH OF ASOKA IN HAND. NAGARJUNAKONDA



FIG. 47. AN AMOROUS COUPLE, MICHELIA CHAMPACA TREE IN THE BACKGROUND. NAGARJUNAKONDA

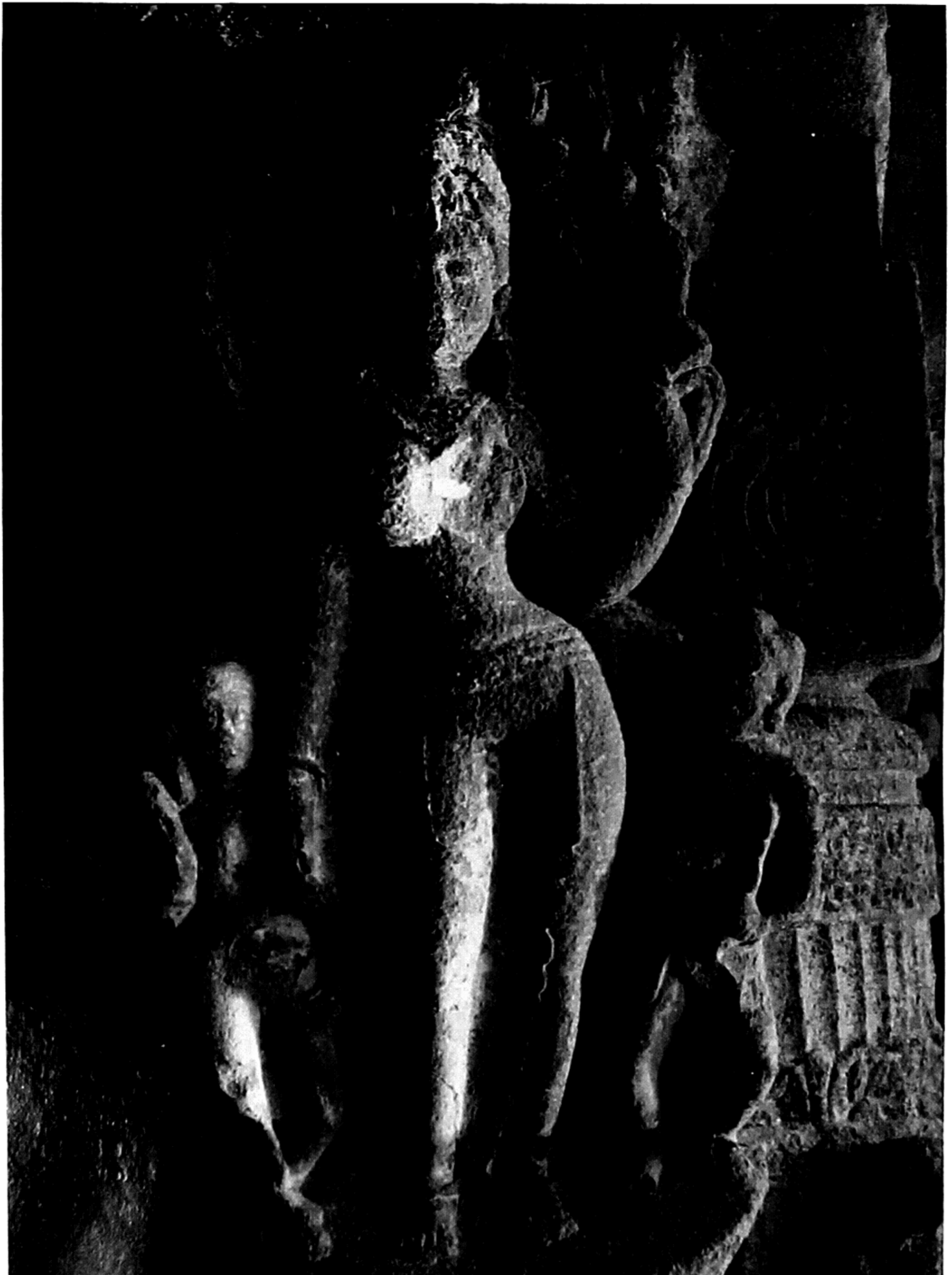


returned to the site again in 1816. He was now Surveyor-General of Madras and saved the remaining sculptures from further vandalism by the pious Raja. His assistants carefully copied the sculptures. 'They are unsurpassed for accuracy and beauty of finish by any drawings of their class that were ever executed in India', remarks Fergusson about these drawings. Mackenzie also sent several specimens of the sculptures to the Asiatic Society of Calcutta, to Madras and to London. Walter Elliot, who was Commissioner in Guntur in 1840, excavated a portion of the monument and sent a large collection of sculptures to Madras where they lay exposed to sun and rain for 14 years. In 1856 they were sent to London and were stowed away in the coach-house of Fife House where

they remained buried under rubbish till they were discovered by Fergusson in 1867. Fergusson was one of the earliest scholars to appreciate the beauty of the Buddhist-Hindu sculpture of India, the country to which he referred as 'great and most poetic region of the globe'. He described the Amaravati sculptures along with those of Sanchi in a valuable monograph, in which he drew attention to the prevalence of tree and serpent worship in the remote period of her history.

The sculptures of Amaravati were executed under the patronage of Sattavahana kings from c.200 B.C. to c-200 A.D. Prominent among them was Siva Sri Satakarni,

FIG. 48. BRACKET FIGURE WITH ASOKA IN THE BACKGROUND. CAVE 21, ELLORA



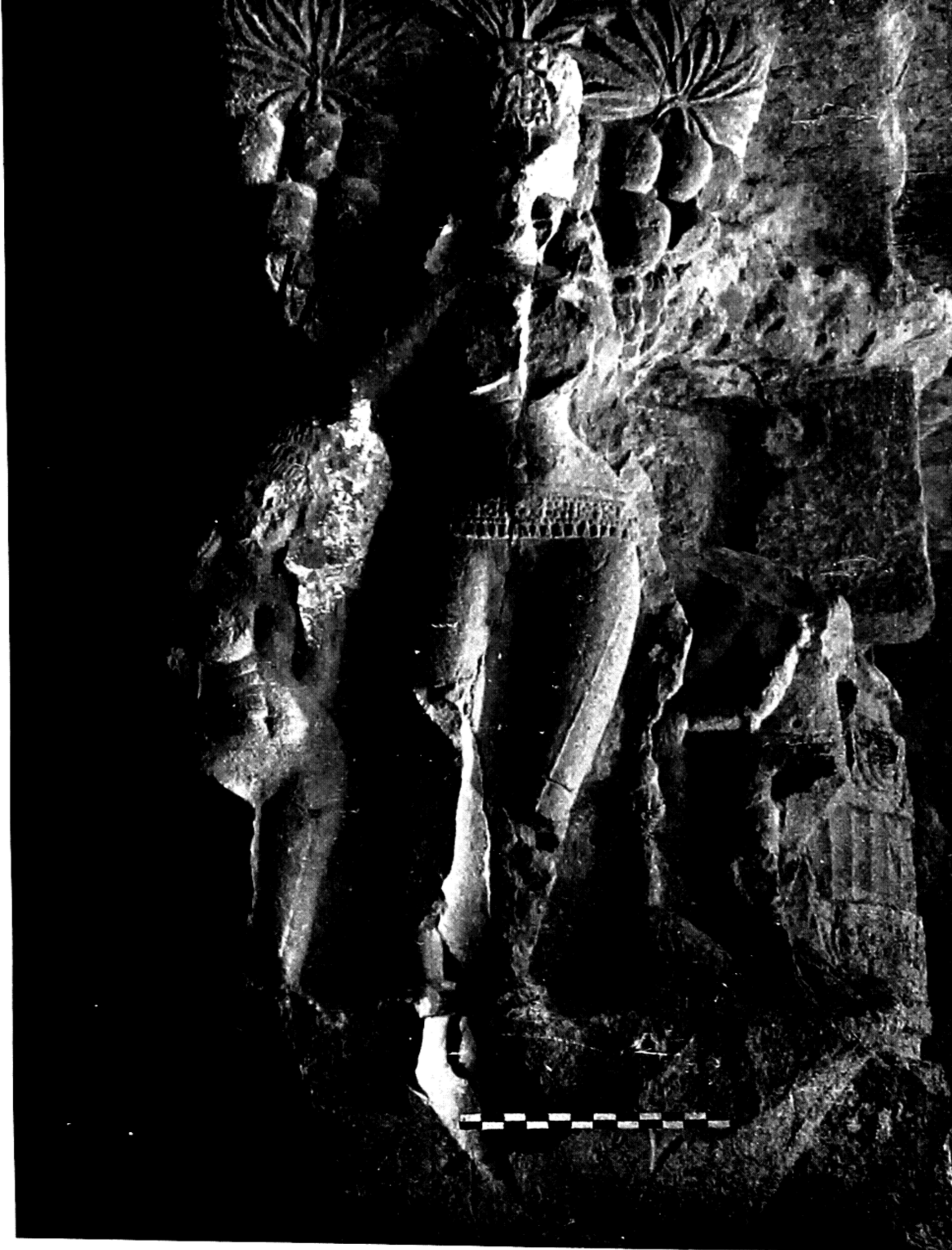


FIG. 49. BRACKET FIGURE UNDER A MANGO TREE. CAVE 21, ELLORA

who was followed by Sivaskanda (A.D. 167-174). Sivaskanda was succeeded by Yajna Sri Satakarni (A.D. 175-203), who was the last king of the dynasty.

Amaravati reliefs are highly naturalistic and Coomaraswamy regards them 'as the most voluptuous and the most delicate flower of Indian sculpture'. On account of their luxuriant beauty and technical proficiency they claim a unique place in Buddhist

sculpture. The mature style covered the second century A.D. This was the period when Nagarjuna, the Buddhist saint, was preaching the doctrine of Mahayana. Nagarjuna's name occurs in the inscriptions in the stone railing of the Amaravati stupa. Fergusson regards Amaravati as a pictorial illustration of Mahayana Buddhism. There can be little doubt that the doctrine of Mahayana preached by Nagarjuna provided the inspiration for this great monument of Buddhism.

The usual Buddhist symbols of the Bodhi tree, the wheel and the stupa are carved in a number of sculptures. In a beautiful sculpture the pipal tree is represented and worshippers are shown adoring the tree and the foot-prints of the Buddha (Fig. 42).

NAGARJUNAKONDA, Ikshvaku—c.175-250 A.D.

Nagarjunakonda means 'the hill of Nagarjuna'. This hill, which is named after the Buddhist saint Nagarjuna, is on the right bank of Krishna river in Guntur district of Andhra Pradesh. The Krishna is about half a mile wide here and provided navigation down to the sea. Hence it was a busy centre of commerce as well as religion, and Buddhists from Ceylon were in intimate touch with this place. This site was discovered in 1926 by A. R. Saraswati,

Telugu Assistant to the Archaeological Superintendent for Epigraphy, Madras. It was explored by Longhurst who carried out excavations from 1926 to 1931 which resulted in the discovery of the large stupa known as Mahachetiya and other small stupas and viharas as well as a palace site. The bas-reliefs are in the style of Amaravati, and are in fact a continuation of the same style. Some of them bear inscriptions of a dynasty of kings called Ikshvaku who ruled this area from 2nd to 3rd centuries A.D. While the kings were followers of Brahmanism their wives were devotees of Buddhism, and it is they who erected monasteries and temples in honour of the Buddha.

In Nagarjunakonda sculptures tree symbolism is quite common. 'The Nativity and the seven Steps' of the Buddha are depicted in Fig. 43. On the left is Mayadevi standing under an asoka tree. On account of its bunches of flowers it can easily be identified as an asoka tree. In another asoka tree a parasol and two *chamaras* are carved as a mark of respect for the child Gautama who is held by a woman. Below is a water-pot denoting the child's first bath while on the right, holding the long cloth on which the child made



FIG. 50. A JAIN DEITY INDRA UNDER BANYAN TREE (*FICUS BENGALENSIS*). CAVE 33, ELLORA

seven steps, are the Gaurdian Deities of the Four Quarters. The seven steps are represented by seven tiny foot-prints on the cloth.

The Bodhi tree is shown in another sculpture depicting Ajatasatru's visit to the Buddha. The Buddha can be distinguished by ringlets on his head and a halo around his face, and in the background is the Bodhi tree (Fig. 44).

There is another interesting panel depicting conversion of Nanda, the half-brother of the Buddha. His conversion is the subject of the beautiful Sanskrit poem entitled *Sundarananda* by Ashvaghosha. The story of Nanda conversion is as follows. "Nanda received the ordination not of his own inclination but in order to avoid displeasing the Buddha. He therefore, did not practise the religious exercises required of a monk; but was pining away in grief at the separation from his beautiful wife Sundari whom he had but recently espoused. In order to take Nanda's thoughts away from Sundari and to lead him to the realisation of the Truth, the Buddha adopted the following device. By his supernatural power he took Nanda on a visit to heaven and on the way, in flying over the Himalayas, he drew Nanda's attention to a she-monkey blinded in one eye. On arrival in heaven, the enchanting celestial nymphs came to pay homage to the Buddha who asked Nanda what he thought of them was as much difference between the nymphs and Sundari as there was between the latter and the monkey. Nanda was smitten with desire for the nymphs and the Buddha told him that the only way to achieve this purpose was to perform his religious exercises in real earnest. On returning to earth, Nanda applied himself vigorously to meditation, with the object of attaining the company of the nymphs; but the result was that he came an *arhat*, and his desire for the nymphs as well as for Sundari, ceased to exist."¹⁸ The tree under which the apsaras are shown is an asoka with hanging leaves and bunches of flowers (Fig. 45). The asoka tree is also shown in another sculpture where a maiden, standing on a lion, is holding the branch of a flowering asoka (Fig. 46).

Among the sculpture showing the events from the life of the Buddha are panels, showing amorous couples. It is strange how religion and erotics are juxtaposed in these sculptures particularly when one bears in mind the puritanism of Buddhism. *Michelia champaca* is depicted in one of these reliefs with an amorous couple in front (Fig. 47).



FIG. 51. INDRANI UNDER A MANGO TREE. CAVE 33, ELLORA

The Gupta era (319-20 A.D.) begins with Chandragupta I who ruled at Pataliputra and extended his kingdom up to Prayag. His successor, Samudragupta, extended the kingdom to Sutlej in the north and also made conquests in south India. Chandragupta II, also known as Vikramaditya, conquered Malwa, Ujjain and Saurashtra. In the close

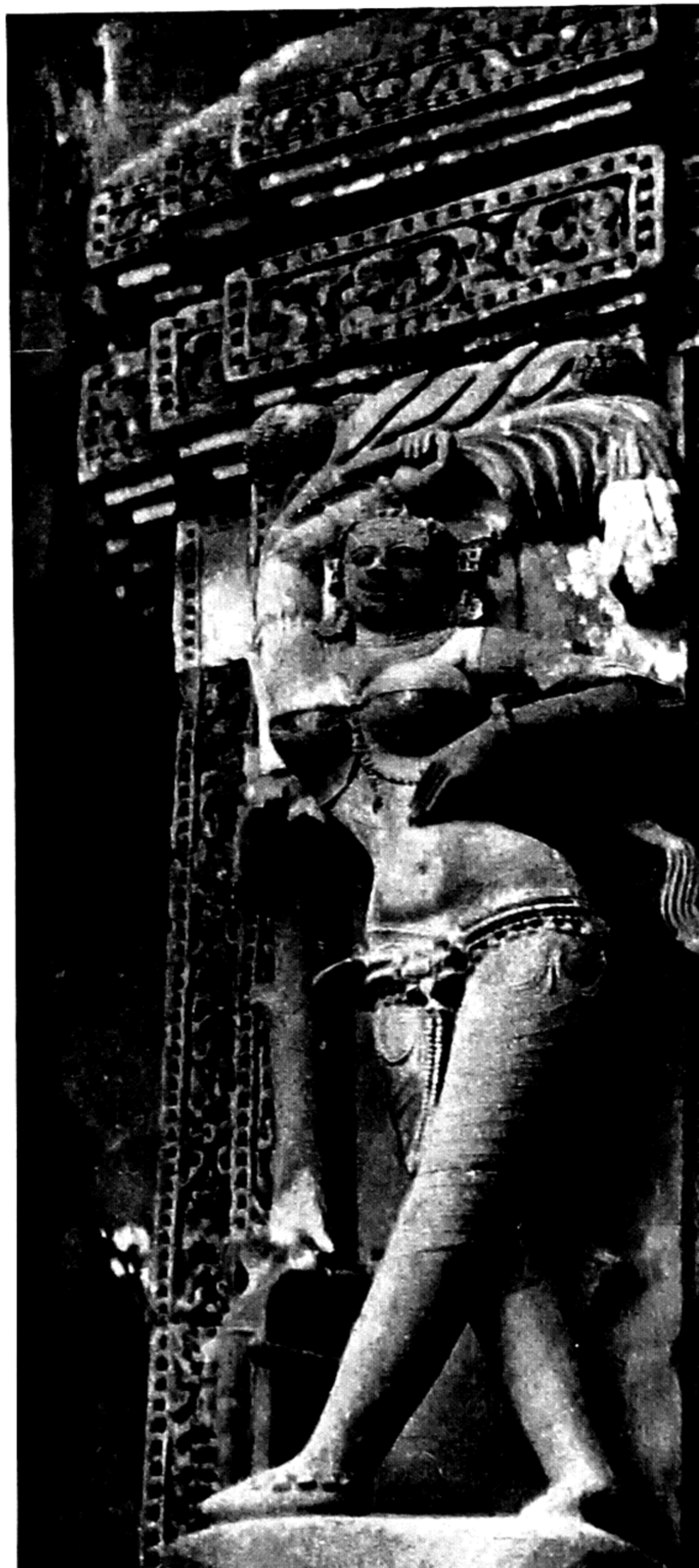
FIG. 52. GOMATESHWARA ENTWINED WITH CREEPERS. CAVE 32, ELLORA





FIG. 53. BRACKET FIGURE UNDER MANGO
TREE. LAKSHMAN TEMPLE, KHAJURAO

FIG. 54. A LADY HOLDING THE
BRANCH OF FLOWERING ASOKA.
RAJARANI TEMPLE, BHUBANESHWAR



of the 5th century and in early 6th century the Guptas were fighting the white Huns who invaded northern India.

The Gupta period covers the years 320-600 A.D. and is described as the Golden Age of Hinduism. The art of sculpture and Sanskrit literature reached their highest level of development. Gupta age is usually described as the age of the revival of Hinduism. More correctly, it was the age of co-existence of Buddhism and Hinduism. This is proved by the fact that the finest Buddha images from Mathura and Sarnath were carved during this period. Coomaraswamy is of the opinion that the Buddha image developed independently in Gandhara and in Mathura in response to a demand created by Buddhist pilgrims. In each case it was the work of local craftsmen working in the local tradition. Later on the fusion of the Greek and Indian elements took place and in Mathura and Sarnath Buddha images we see elegant drapery combined with spiritual calm. The famous Buddha image from Mathura dating from 2nd century A.D. still has the leaves of pipal tree carved behind it. In the 5th century images of the Gupta period from Mathura and Sarnath pipal leaves are no longer shown, but instead there is a sculptured disc which also serves as halo.

Deogarh temple is one of the finest monuments of Gupta art. Anecdotes from the *Ramayana* are elegantly carved at the sides of this temple. In the panel showing the chopping of the nose of Shurpanakha by Lakshmana, the scene is laid in a hut covered with a flowering asoka. Rama is sitting in a corner of the hut and Sita stands demurely behind him and Lakshmana. Drooping leaves of asoka and its bunches of flowers lend a pleasant note to an otherwise grim scene.

The asoka is intimately associated with Sita. When she was in Lanka, a captive of Ravana, she was sheltering in a grove of asoka trees. Where the Kosi river leaves the mountains there is a beautiful grove of asoka trees, and legend has it that Sita and Rama were so much enchanted by the beauty of their flowers that they made this grove, their home for some time. As the author of *Skanda Purana* relates, "Sita was charmed by the beautiful forest, and said to Rama, 'It is the month of *Baisakh*, let us stay in this wood and bathe in the water of the river'." So they made their abode there, and on their return to Ayodhya, the name of the place was changed to Sitabani, or the 'Grove of Sita'. Sita did not forget the charm of the forest trees and pleasures of the bath in the river. Surrounded by the palace luxuries of Ayodhya on return from exile, she still pined for the jungle. Says she to Rama, "I long once more to wander through the shades of the brown woods, and plunge amidst the waves of Bhagirathi's cool translucent stream."

The asoka tree is carved with a great sense of realism in the Deogarh *Ramayana* panels, and it seems that the sculptors were familiar with asoka trees which were commonly grown in Buddhist-Hindu gardens. Compare the work of these sculptors with those from Gandhara. As Vincent Smith says, "their lotuses are often unrecognisable and also their trees". This is due to the fact that they were working in the cold temperate region of Peshawar and Rawalpindi where asoka trees and lotuses do not grow. Even the woman and tree motif, which Foucher regards as 'la pose plastique par excellence' of India on account of the fact that it displays the charm of female form to best advantage, is executed in a most clumsy manner in Gandhara sculptures, and it is difficult to tell what tree had been sculpted by the artist.

According to Vincent Smith the woman and tree motif occurs in Greek art in the fourth century B.C. In Aachen pulpit in Germany ivory images of Copto-Alexandrian school are to be found. One of them shows a young man standing with legs crossed holding the branch of a vine. This has been identified as a representation of Bacchus. Why a youth has taken the place of a woman is possibly due to the homo-sexual tendencies of the Greeks. Vincent Smith points out that in one case a woman takes the place of the youth and he feels 'no difficulty in believing the transference of Alexandrian ideas to

India before or after the Christian era'. We have already explained how the motif came to be associated with the nativity legend of the Buddha and became a fertility symbol, and Vincent Smith's suggestion is nothing but far-fetched.

ELLORA 7th-9th century A.D.

The Ellora cave temples contain the finest examples of Hindu sculpture from 7th to 9th centuries. The stone images of Shiva and Vishnu wear an expression of majestic calm. The female figures are exquisitely graceful. Apart from the images of gods, tree-goddesses and river-goddesses also adorn the cave temples. In cave 21 there is a beautiful image of a *vrikshaka* standing under a flowering asoka tree with two children on sides (Fig. 48). Another *vrikshaka* stands under a fruiting mango tree (Fig. 49). Both these images are from 7th century A.D.

FIG. 55. GOVARDHAN DHARAN. HOYLESHWAR TEMPLE, HALEBID



In cave 32 there is a standing image of Gomateswara entwined by a creeper. It is difficult to identify the creeper which seems to be an imaginary creation. The figure surrounded by the creeper is shown lost in contemplation (Fig. 52).

In cave 33 there is a colossal image of Indra seated on an elephant under a banyan tree (Fig. 50). Opposite this figure is an image of Indrani, his wife, seated on a lion under a mango tree covered with fruit (Fig. 51).

The river-goddesses Ganga and Yamuna are represented standing on *makara*, a crocodile-like creature, and on tortoise respectively. The rides of the goddesses have been aptly chosen for Yamuna flows lazily, while the current of Ganga is fast. In the Chandragupta cave at Udaigiri, excavated in 401-2 A.D., these river-goddesses are represented without their respective vehicles, and they stand beneath trees in the woman-and-tree posture. Cunningham believes that originally they were tree spirits like the Yakshis of Bharhut and only became river deities later. The Besnagar Ganga (c. 500 A.D.) stands on a *makara* below the branches of a fruit-bearing mango tree. In the 7th century Ellora sculpture the river-goddesses are recognisable only by their rides, and they are no longer shown standing under trees. Here we see a complete transformation from the tree-goddesses to river-goddesses.

MEDIAEVAL 900-1200 A.D.

The cult of trees dominates the sculpture of Bharhut, Sanchi and Kushan Mathura. With the evolution and development of the Buddha image the trees were relegated to the background during the Gupta period. Mystic calm was now the main concern of these sculptors who chiselled Buddha and Vishnu images. The sculptors of the mediaeval period were obsessed with the beauty of female form and sensual charm of conjugating human couples. In the sculptures of Khajuraho and Orissan temples stones are convulsed with the ecstasy of love. In the exposition of the beauty of human form the sculptors used every device, and their beautiful images in voluptuous postures peep at us from the niches of these temples. The classical woman-and-tree pose, which was the most enchanting device of their predecessors, was not entirely forgotten, though not frequently seen. In the Lakshman Temple at Khajuraho (c.1000 A.D.) there is a charming bracket figure of a woman under a mango tree (Fig. 53). On the walls of the Rajarani temple at Bhubaneswar (1100 A.D.) is a proud Amazon holding the branch of a flowering asoka (Fig. 54). In the Sun Temple at Konarak, constructed a century later, some figures of women are shown holding branches of trees. The trees are carved in a purely symbolic manner giving no indication of the species. These figures are, however, very rare, and we generally notice the transformation of the Yakshis into charming female musicians which adorn the roof of the temple.

South India has a rich tropical vegetation. This tropical luxuriance is reflected in the profusion of images which adorn the *gopurams* of the temples, and in South Indian sculptures from 13th century onwards. In the Hoysala temple built in the 13th century at Halebid in Mysore the Govardhan mountain which Krishna is supporting on his finger-tips is covered with a forest of mangoes and plantains (Fig. 55).

The great tradition of woman-and-tree motif in sculpture virtually comes to an end in the 12th century. Perhaps this was a fitting culmination to a great theme, for India was now overrun by hordes of Islamic iconoclasts who not only broke the images but also in due course destroyed the vast forests of northern India. Not only trees were cut but saplings were mercilessly nibbled by the flocks of goats which converted West Punjab from a green and flourishing land into a virtual desert.

Though we no longer see the tree in sculptures after the 12th-13th centuries, the reverence for trees still remains deep in the hearts of the Hindus of villages of India. They still regard the pipal as a sacred tree and as a symbol of Vishnu. Women worship the pipal, circumambulate it, wrap yards of cotton yarn on its trunk and pour water over its roots. In Mysore, pipal and neem are planted together and symbolise the union

of male and female. The siris (*Albizzia procera*) is regarded as an aristocrat among trees. The leaves of siris and mangoes are considered sacred and are hung over the door of the birth-chamber of a male child. The banyan is also held sacred and only in the direst extremes of famine are its leaves cut for feeding cattle. The jand (*Prosopis spicigera*) is revered by the people in Punjab and Rajasthan and is commonly selected to mark the abode of a deity. Flags and streamers are offered to the tree by worshippers which hang from its branches. The Bishnois object to the lopping of a jand growing by the side of a pond, as according to their belief, it leads to feuds and bloodshed. The deodar (*Cedrus deodara*) is held sacred in Western Himalayas and its groves shelter many ancient temples in Kumaon and Kulu valleys.

ACKNOWLEDGMENT

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APPENDIX

CHRONOLOGY OF INDIAN SCULPTURE

COMPILED BY C. SIVARAMAMURTI

<i>Dynasty</i>	<i>Date</i>	<i>Monuments and Remains</i>
Mauryan	Circa 321-184 B.C.	Dhauli elephant, Rampurwa lion and bull capitals, Sarnath lion capital, Lauriyanandargarh lion pillar, Didarganj Yakshi, etc.
Sunga	C. 184-72 B.C.	Bharhut rail and torana, Patna rail, Bodhgaya rail, Sankarshana from Lucknow Museum, Parkham Yaksha, Besnagar Yakshi, Kalpa-druma capital, etc..
Cheta	C. 180-100 B.C.	Khandagiri and Udayagiri caves.
Satavahana	C. 200 B.C.-200 A.D.	Sanchi torana, caves at Bhaja, Karla, Kondane, Bedsa, Nasik, Ajanta cave X, Amravati stupa remains etc.
Ikshvaku	C. 175-250 A.D.	Stupas and remains at Nagarjunakonda, Gummididurru Coli etc.
Indo-Greek	C. 200 B.C.-200 A.D.	Remains from Taxila, Charsada, Jamal Garhi, Lorian Tangai, Sahri, Bahlol, Shahbaz Garhi, Hadda.

<i>Dynasty</i>	<i>Date</i>	<i>Monuments and Remains</i>
Kushan	C. 78-200 A.D.	Kanishka statue, Bhutesar Yakshis, Jaina Ayagapatas, Katra Buddha, Maholi Sravasti Sarnath Bodhisattvas, Isisinga, Bachchanalian scene, Sri Lakshmi, Kubera etc.
Gupta	C. 320-510 A.D.	Temples and remains at Tigowa, Nachna Kuthera, Udayagiri, Bhitargaon, Ahichchhatra, Deogarh, etc.
Vakataka	C. 275-550 A.D.	Caves at Ajanta, Ellora, Aurangabad, etc.
Maitraka	C. 475-766 A.D.	Remains at Samalaji, Kotyarka, Karvan, Roda, etc.
Vardhana	C. 500-648 A.D.	Remains at Thanesar, Kanauj, Gwalior, etc.
Pratihara	C. 805-1036 A.D.	Temples and remains at Osia, Kanauj, Bundelkhand, Abaneri, Kotah, Bikaner, etc.
Gahadavala	C. 1080-1194 A.D.	Temples and remains at Delhi, Bikaner, etc.
Karkota	C. 600-850 A.D.	Temples and remains at Lalitapura, Parihasapura, Martand, etc.
Utpala	C. 855-939 A.D.	Temples and remains at Avantipura.
Pala	C. 765-1175 A.D.	Remains at Nalanda, Vikramasila, Uddandapura, Paharpur, etc.
Sena	C. 1095-1206 A.D.	Remains at Lakshmanavati, Mahanad, etc.
Eastern Ganga	C. 750-1250 A.D.	Temples and remains at Mukhalingam, Bhutanesvara, Jaipur, Konarak, etc.
Chedi or Haihaya	C. 895-1150 A.D.	Temples and remains at Bundelkhand, Chandrehi, Bheraghat, Sohagpur, Gurgi, etc.
Chandella	C. 950-1203 A.D.	Temples and remains at Mahoba, Khajuraho, etc.
Paramara	C. 949-1088 A.D.	Temples and remains at Dhara, Udaipur, etc.
Chalukya	C. 941-1197 A.D.	Temples, toranas and remains at Somanath, Sidhpur, Modhera, Gumli, Abu, Vadnagar, Dabhoi, etc.
Early Western Chalukya	C. 543-755 A.D.	Caves, temples and remains at Aihole, Badami, Pattadakal, Mahakutesvara, etc.
Eastern Chalukya	C. 624-1061 A.D.	Temples and remains at Vengi, Vijayawada, Biccavolu, Draksharama, etc.
Western Ganga	C. 450-985 A.D.	Remains at Talakad, Gomatesvara colossus at Sravanabelagola, etc.
Nolamba	C. 800-1150 A.D.	Temples and remains at Hemavati, Henjeru, etc.
Late Western Chalukya	C. 973-1200 A.D.	Temples and remains at Kuruvath, Kukkanur, Haveri, Gadag, etc.
Yadava	C. 1187-1312 A.D.	Temples and remains at Devagiri, Lonar, Satgaon, Mahkar, etc.
Kakatiya	C. 1110-1326 A.D.	Temples and toranas and remains at Warangal, Hanamkonda, Tripurantakam, Palampet, etc.

<i>Dynasty</i>	<i>Date</i>	<i>Monuments and Remains</i>
Hoysala	C. 1100-1300 A.D.	Temples and remains at Belur, Halebid, Somnathpur, Arsikere, Doddagaddavalli, etc.
Pallava	C. 325-897 A.D.	Caves at Bhairavunikonda, Dalavanur, Mandagapattu, Tiruchirapalli, Sittannavasai, Mahabalipuram, Temples and remains at Kanchipuram, Bahur, etc.
Pandya	C. 590-920 A.D.	Caves at Tirumalaipuram, Tirupparankuram, Kunnakudi, Kalugumalai, etc.
Chera	C. 700-850 A.D.	Caves at Viliyam, Kaviyur, Talakat, etc.
Chola	C. 846-1173 A.D.	Temples and remains at Nartamalai, Srinivasanallur, Tanjaur, Gangaikondacholapuram, Darasuram, Tribhuvanam, Chidambaram, Tiruvarur, etc.
Pandya	C. 1190-1310 A.D.	Temples at Madura, Srirangam, Tiruvannamalai, Chidambaram, etc.
Vijayanagar	C. 1330-1600 A.D.	Temples and remains at Hampi, Lepakshi, Vellore, Gingee, Tadpatri, Virinchipuram, Srirangam, Tiruvannamalai, etc.

The Origin of Rajasthani Painting

Our Present Day Knowledge

Hiren Mukherji

It was Dr. A. K. Coomaraswami¹, the greatest student of Indian art, who discovered Rajasthani painting, that fascinating branch of Indian painting till then confused with Moghul painting, and drew the attention of all scholars and connoisseurs to its spiritual and aesthetic values. This pioneer critic regarded Rajput painting as a pictorial counterpart of Indian vernacular literature and, in his own words, "Rajput art stands to the classic art of India in the same relation as the contemporary vernaculars of India stand to Sanskrit." He believed that the school had its origin in the pre-Moghul era and though subsequently Rajput painting was very much influenced by Moghul painting and in some cases because indistinguishable from the latter, yet at the outset it had a certain primitive vigour unknown in any Moghul painting. As examples of early Rajasthani painting Coomaraswamy cited two Ragamala series, popularly known as the Boston Primitives.

When Coomaraswamy propounded his theory of the pre-Moghul origin of Rajasthani painting he had to face tough opposition from many, who although they accepted his vindication of Rajput painting were not ready to share his opinion regarding its origin. The late Dr. Jadunath Sarkar went so far as to declare that the "so-called" Rajput style was no more than a provincial Moghul style as practised in the courts of Rajput Rajahs. Dr. Hermann Goetz, however, attacked the theory from a more logical standpoint.² For

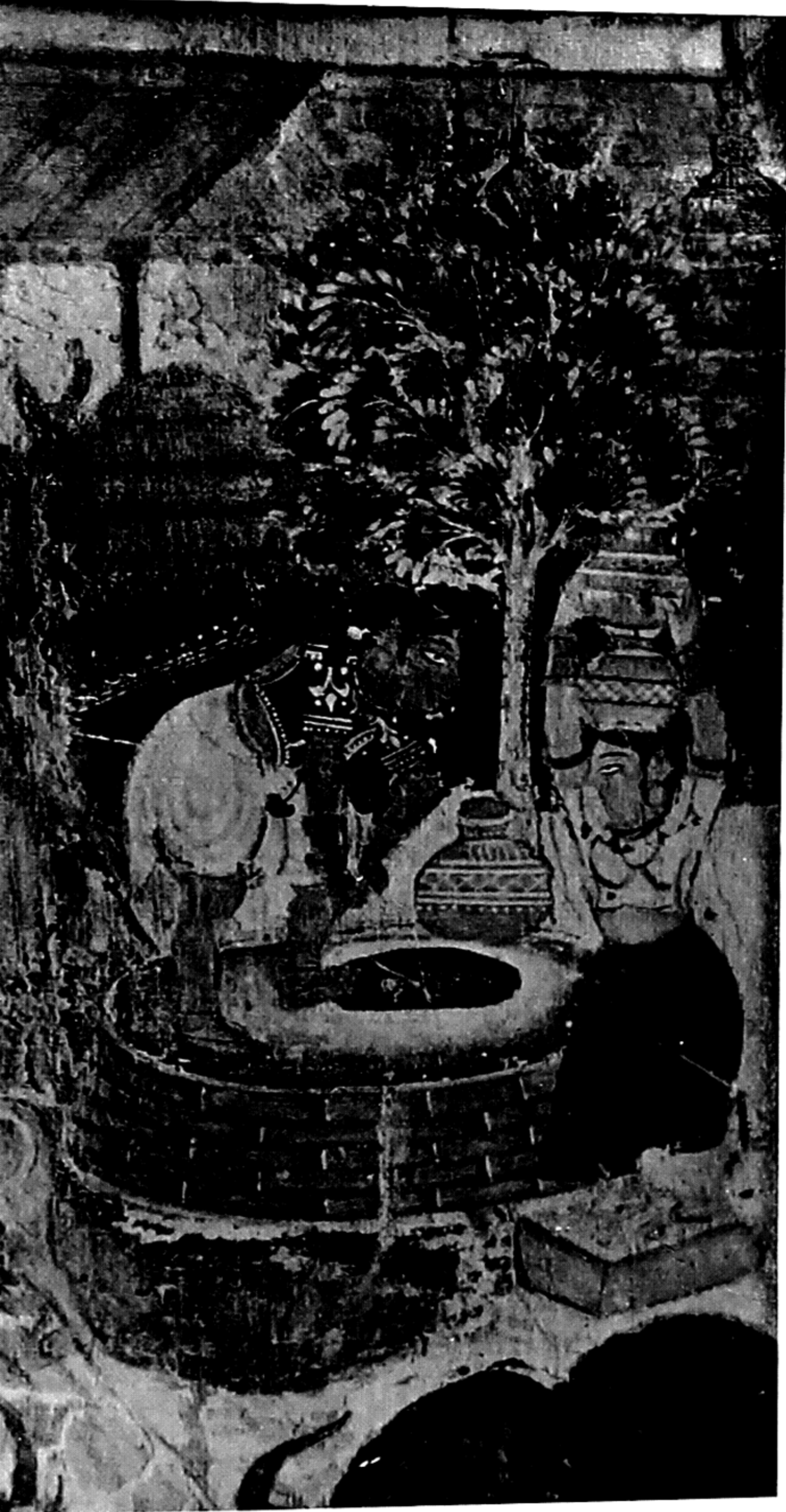


FIG. 1. DETAIL FROM AKBAR PERIOD HAMZA NAMAH IN EARLY RAJASTHANI IDIOM

the first time he realised the importance of the analysis of costume and architecture for the correct dating of pictures and with the aid of this analysis he proposed the first quarter of the eighteenth century for the Boston Primitives which he later corrected to 1616-20. Coomaraswamy, however, in the Boston catalogue retained his sixteenth century dating, putting the latest limit as 1600 A.D.

The exhibition of Indian art held in the Burlington House, London (1947-48) was a momentous event in the history of Indian art appreciation. It revealed many new documents, hitherto unknown, and consequently gave a new impetus to the study of Indian art. Basil Gray in an article in the *Burlington Magazine* (February 1948) sought to reconstruct the history of Rajput painting. He traced its origin to a vigorous indigenous dialect—distinct from the dialect of the Gujarati manuscript illustrations—which thrived in Rajasthan and Central India prior to the arrival of the Moghuls. He reiterated his views in his *Rajput Painting*³ published in the same year where he reproduced a small group of figures (Fig. 1) from an obscure corner of an illustration to *Hamza Namah* which gave clear evidence of the influence of early Rajasthani painting. The two female figures are unlike those found in any Moghul painting and are distinctly Rajput. "Such unnoticed scenes", he remarked, "afford some evidence for the style of Rajput painting in the third quarter of the sixteenth century."

Karl Khandalavala, writing a few years later, in a very scholarly and well documented article⁴ tried to establish the theory of the post-Mughal origin of Rajasthani painting. He based his arguments on several dated documents, the stylistic analysis of which led him to believe that it was Mughal painting that after fusion with Western Indian painting gave birth to early Rajasthani painting. He sought to prove that there was no Rajasthani painting worth the name before 1600-1610.

Goetz, on the other hand, is of the opinion that the development of art must be viewed against the social and political background⁵. He thinks that art can flourish only when peace prevails. He further believes that sculptural and architectural activities are generally accompanied by similar progress in the field of painting. With the aid of these postulates he has built up his theory of an early Kachhwaha school of painting at Amber which in his opinion played an important part in the shaping of early Moghul painting, thanks to the friendly relation prevailing between the Kachhwaha Rajahs and Akbar.

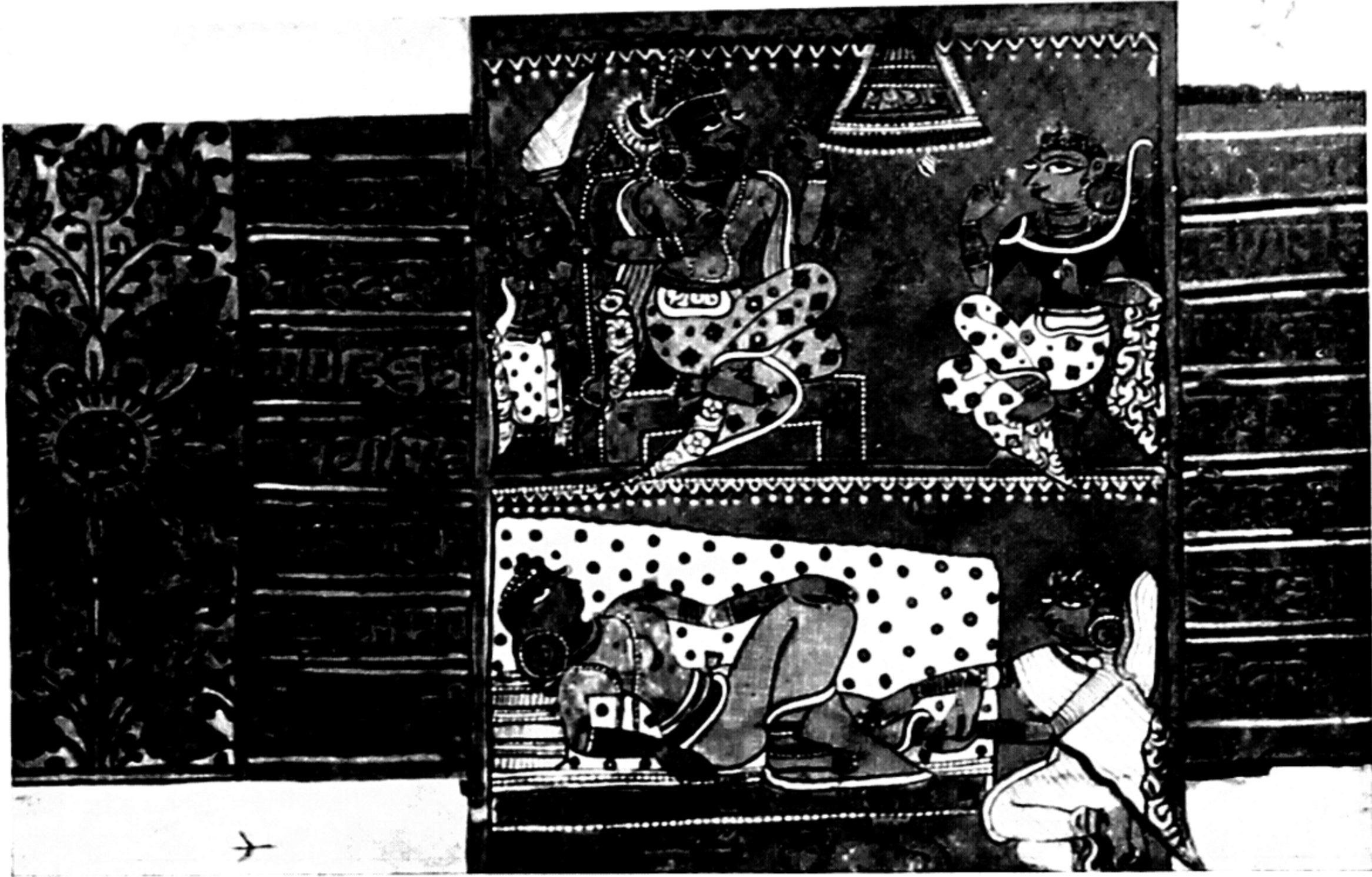


FIG. 2. ILLUSTRATION FROM KALPASUTRA DATED 1439, FROM MANDU IN THE NATIONAL MUSEUM, NEW DELHI. TOP PANEL SHOWS SIDDHARTHA AND TRISALA AND THE BOTTOM TRISALA RELAXING

He opines that Mewar could not develop any art tradition during the sixteenth century owing to the unsettled political condition of the State, but in the second half of the seventeenth century when peace was restored it borrowed the semi-Moghul style of pictorial art—the examples of which are now being discovered—from a more peaceful Hindu neighbour, which can only be Amber. But his theories are based on postulates which are open to criticism and we must verify them by facts before coming to any conclusion. It is painfully true that long before the arrival of the Moghuls India had lost its glorious tradition of wall painting. A few decadent examples surviving here and there do not prove the contrary. The chief style of painting that was current in Western India was the



FIG. 3. ILLUSTRATION FROM NIMAT NAMA OF 1500-1510 FROM MALWA, WITH INDIA OFFICE LIBRARY



FIG. 4. ILLUSTRATION FROM AN AVADHI MANUSCRIPT OF LAUR-CHANDA OF ABOUT 1540. BHARAT KALA BHAVAN, BANARAS

so-called Gujarati manuscript illustration, which was not confined to Gujarat, but extended as far as U.P. and Malwa. This hieratic art tradition was exceptionally conservative in outlook and remained practically unchanged during its life of more than five hundred years. During the course of its evolution it had developed certain mannerisms and clichés to which it faithfully clung till the very end of its life. By the time the Moghuls reached India it had attained a state of degeneracy and Gray⁶ rightly stresses that such a degenerate art tradition could not influence a well-accomplished art style and mould it in the shape of early Moghul art. But the role of Gujarati manuscript illustration in the evolution of early Rajasthani style must not be minimised and though Khandalavala's assertion that the early Rajasthani idiom was born as a result of the union of Gujarati illustration with the Moghul style may not be true, yet the fact that it played a prominent part in the development of early Rajasthani painting cannot be denied.



FIG. 5. ILLUSTRATION FROM THE MRIGAVATI MANUSCRIPT, BHARAT KALA BHAVAN

Early Rajasthani paintings are generally distinguished from Gujarati paintings in the absence of the farther, projected eye, strict profile representation of faces with big staring eyes, crude but formalised representation of trees, introduction of contemporary architecture in the simplest form and use of strong primary colours. But these are all external changes; the internal changes are still more marked. The pictures are imbued with poetry and imagination and charged with emotion and vigour. Rhythmic, fluid lines, not slavishly tied to natural representation, create objects of a semi-abstract impact throbbing with vitality. In spirit, mood and subject-matter they are equally removed from the Gujarati paintings as from the court paintings of the Moghuls.

Now, when and how did this change take place? We have a *Kalpasutra* dated 1439 painted in Mandu⁷ which, though keeping in the tradition of the earlier manuscript illustration, shows definite signs of improvement (Fig. 2). The draughtsmanship is superior, figures are less rigid and the colour-scheme more sensitive. Certain new elements are introduced, such as the floral scroll, which reappears in some later paintings coming from the same region. But despite its departure from the general trend it does not herald the beginning of a new style, though some critics have sought to overemphasize its importance.

Archer has dug out a manuscript from the India Office Library entitled *Nimat Namah* (*Book of Delicacies*) said to have been painted in Malwa (Fig. 3) probably at the beginning of the sixteenth century.⁸ Archer regards this manuscript as a turning point in the history of Indian painting⁹ and reconstructs a whole school of Central Indian painting based on it. However, he has overstated his case and it is now certain that this manuscript had no lasting influence on the subsequent development of Indian painting, though for the first time it dispenses with the farther-projected eye. (See Editor's Note).

FIG. 6. ILLUSTRATION FROM THE LAUR-CHANDA, PUNJAB MUSEUM, CHANDIGARH





FIG. 7. ILLUSTRATION FROM THE CHAURA-PANCHASIKA, N. C. MEHTA COLLECTION

The 1540 *Mahapurana*¹⁰, now preserved in the National Museum, New Delhi, is a landmark in the history of Indian painting. (See Editor's Note). The manuscript is reported to have been painted at Palam near Delhi and it is no wonder that the seeds of early Rajasthani painting were sown outside the geographical limits of Rajasthan. In fact, as more and more materials are coming to light it is being increasingly felt that the term Rajasthani painting is a misnomer so far as early Rajasthani paintings are concerned. None of the known examples which can be placed with some confidence to the sixteenth century can be definitely assigned to Rajasthan. So it is high time that we revised our old idea of Rajasthani painting and made the term more flexible so as to include paintings coming from U.P. and Malwa to avoid further confusion.

The *Mahapurana* of 1540 marks the beginning of a new style. To call it a local variation of the Gujarati style is surely a distortion of facts. It betrays Gujarati influence no doubt, but there is a world of difference between the style of this manuscript and the general run of Gujarati illustration in the fifteenth and sixteenth centuries. A comparison with the Baroda *Uttaradhyayanasutra*¹¹ dated 1591 will justify my remarks. The latter may rightly be called a local variation of the Gujarati style, despite attempts made by several critics to push it into the Rajasthani group, as all the mannerisms of the Gujarati style are present there except the farther-projected eye. The figures are static, rigid, and devoid of expression. But the 1540 *Mahapurana*, though painted some fifty years earlier, shows remarkable vivacity and dynamism, unknown in any Gujarati painting. The farther-projected eye is not only absent but the faces are rendered in full profile with the unusually large eyes to be seen in later Rajasthani miniatures. How this change was effected is not known but that the old Gujarati style had begun to yield place to a new vigorous style by the second quarter of the sixteenth century is almost certain.

The Bharat Kala Bhavan has a few pages (Fig. 4) from a *Laur-Chanda* manuscript¹² which despite their adherence to the old idioms of Gujarati painting show a change in attitude and feeling. The pictures are dramatic and full of action. Rai Krishnadasa suggests a date of about 1540 and assigns the set to U.P. from the consideration of the language of the script which may or may not be valid. This series again indicates that the old Gujarati style was undergoing a transformation in the second quarter of the sixteenth century.

A peculiar feature of the 1540 *Mahapurana* is the presence of the Kulhadar turban. This Kulhadar turban offers many intriguing problems which are still awaiting solution. When and how it was introduced in India is not known but it is almost invariably associated with early Rajasthani paintings. Its occurrence in the *Nimat Namah* illustrations where even the ladies wear such turbans and in some miniatures recently attributed to the period of the Delhi Sultanates¹³ further



FIG. 8. RAGAMALA PAINTING, FROM THE COLLECTION OF ACHARYA VIJAYENDRA SURI

complicates the issue. Kulha turbans are seen in early Moghul miniatures, specially in the *Babur Namah* illustrations side by side with the Akbari flat turban but they are unlike those mentioned above and are clearly derived from the Safavi turban of Persia.

उत्तमदमनमनोरथपथिकवधजननितविलोपे। अलिकुलसंकुलकुसुमसमूहनि
 हलबकुलकलापे॥ वि०॥२॥

प्र.३ प.२



FIG. 9. RADHA FROM
 THE GITA GOVINDA SET.
 PRINCE OF WALES
 MUSEUM, BOMBAY

FIG. 10. KRISHNA RADHA AND KAMADEVA FROM THE GITA GOVINDA
 SET, PRINCE OF WALES MUSEUM, BOMBAY



FIG. 11. BHAIRAVI RAGINI FROM THE J. C. FRENCH COLLECTION, VICTORIA AND ALBERT MUSEUM

The Kulhadar group of early Rajasthani paintings is represented by the 1540 *Mahapurana* discussed above, the *Mrigavati* (Fig. 5) illustrations¹⁴ in the Bharat Kala Bhavan, Benares, several illustrations from a *Bhagavata Purana*¹⁵ series in the collection of the same museum, the *Laur-Chanda*¹⁶ illustrations shared by the Lahore Museum, Pakistan (Fig. 6) and the Punjab Museum, the *Chaura-Panchasika*¹⁷ illustrations (Fig. 7) in the collection of late Mr. N. C. Mehta, an incomplete set of Ragamala illustrations (Fig. 8) in the collection of Acharya Vijayendra Suri¹⁸, the set of ten *Gita Govinda* illustrations (Fig. 9 and 10) in the Prince of Wales Museum, Bombay¹⁹, a single leaf illustrating Bhairavi Ragini²⁰ (Fig. 11) formerly in the collection of late Mr. J. C. French and now in the Victoria and Albert Museum, London, (though displaying no Kulha yet clearly related to this group) and several isolated miniatures²¹ in the collection of Motichand Khazanchi of Bikaner. Apart from this group there are other examples of early Rajasthani painting

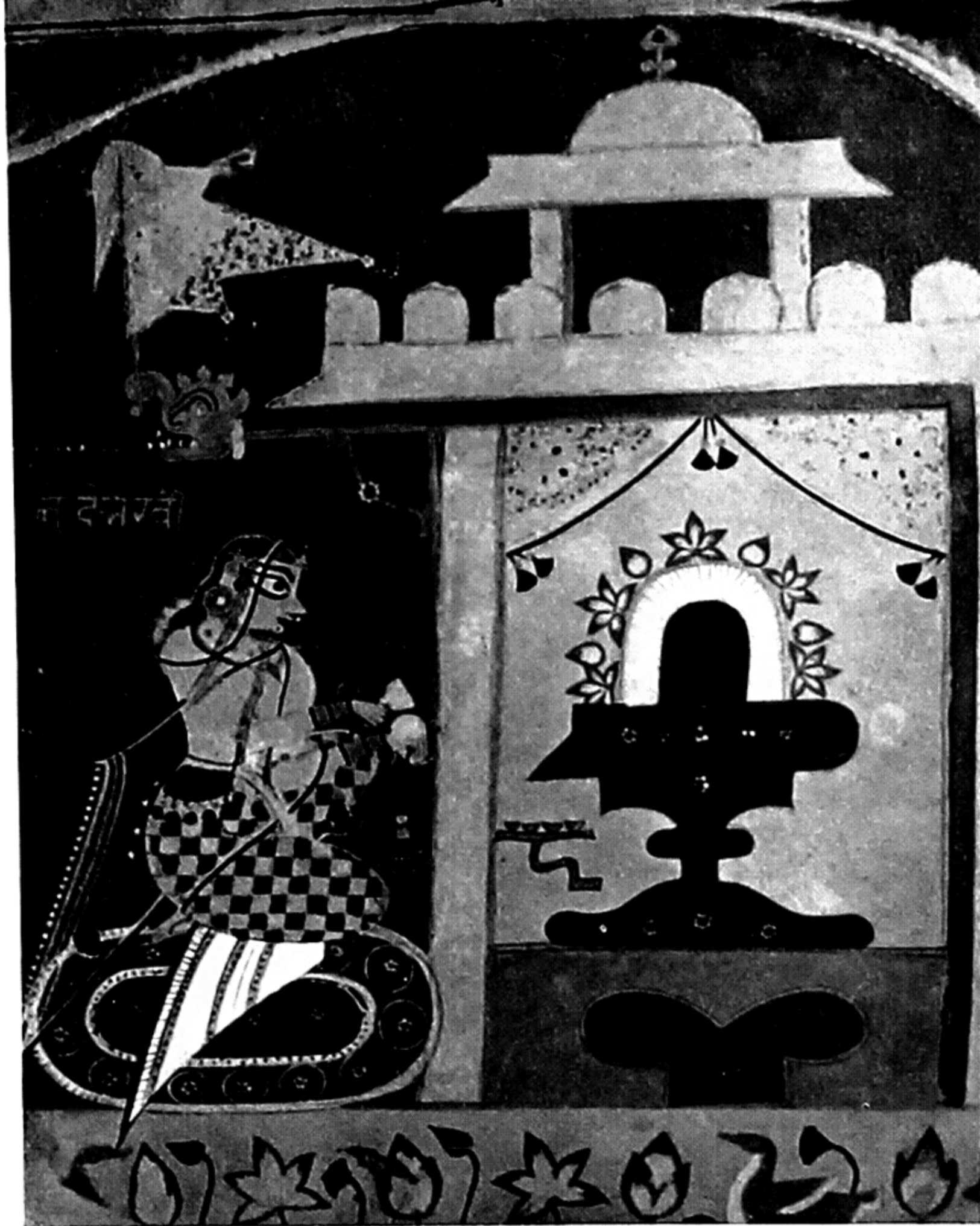


FIG. 12. ILLUSTRATION FROM THE GITA GOVINDA, N. C. MEHTA COLLECTION



महदनिवसामिनंगणितवनवेतसा हरिचरणशरणजयदेवकविसारतीवसत्रुदियुवतिरि
 मरतिमधुमृदनोमामपिनवेतसा॥९ वकोमलकलावती॥१०॥१३



FIG. 13. ILLUSTRATION FROM THE GITA GOVINDA, N. C. MEHTA COLLECTION

FIG. 14. RAGAMALA PAINTING FROM THE CHAWAND RAGAMALA SET OF 1605. GOPI KRISHNA KANORIA COLLECTION



such as the complete set of Ragamala miniatures recently acquired by the Bharat Kala Bhavan²², the illustrated manuscript of *Madana Kumara-Rati Sundari Katha*²³ in the collection of Gopi Krishna Kanoria, the *Gita Govinda*²⁴ illustrations (Figs. 12 and 13) in the collection of late Mr. N. C. Mehta and some stray leaves from a Ragamala set in the collection of Sarabhai Nawab.²⁵ They have many features in common with the Kulhadar group, specially those derived from Gujarati painting. They are precursors of the Jodhpur *Bhagavata*²⁶ dated 1610 and the Ragamala series²⁷ dated 1623 in the collection of Kumar Sangram Singh.

The theory of Moghul influence in the development of early Rajasthani painting is not supported by the examples cited above. The four-pointed *Jamah* and flat turban seen in some of the miniatures have been regarded as marks of Moghul influence by some critics. This view has been challenged by several authorities. Basil Gray²⁸ is of the opinion that Moghul painting depicted types of contemporary Indian costume. He regards the four-pointed *jamah* as an Indian fashion temporarily adopted at the Moghul court in the time of Akbar. He draws our attention to the fact that the four-pointed *jamah* is never seen in Persian painting and so it cannot be a Persian dress style. On the other hand, it is seen in some Bijapuri miniatures which display no Moghul influences. He thinks that its presence in Hindu manuscript illustrations does not necessarily justify Moghul influence. But Khandalavala²⁹ has argued that had it been an Indian dress style prevalent before the time of Akbar it would have been seen in the 1540 *Mahapurana* and the *Mandu Nimat Namah*. Thus we see the subject is controversial and to avoid arguments let us suppose that the *Chakdar Jamah* was an Akbari creation and so also the flat turban. In that case Moghul influence is discernible in some early Rajasthani miniatures but it is limited to the external dress pattern alone and has nothing to do with the style and character of these paintings. Furthermore, there are examples which do not show any trace at all of Moghul influence, such as the *Mrigavati* and the *Bhagavata*



FIG. 15. RAGAMALA PAINTING FROM THE CHAWAND RAGAMALA SET OF 1605. GOPI KRISHNA KANORIA COLLECTION



FIG. 16. ILLUSTRATION FROM THE AMARU SATAKA SET. PRINCE OF WALES MUSEUM, BOMBAY

Purana in the Bharat Kala Bhawan, Benares, the Vijayendra Suri Ragamala, and the fragmentary Ragamala series in the collection of Sarabhai Nawab.

The dates and provenances of these early Rajasthani paintings are debatable. Gray³⁰ has suggested a date of about 1570 for the *Laur Chanda-Chaura Panchasika* group which seems to be justified. Khandalavala in his article "Leaves from Rajasthan" asserted that a date earlier than 1610 was out of the question. Recently, however, he has changed his opinion³¹ and has advanced a date of 1580-1600 which seems to be nearer the mark. The Kala Bhawan *Mrigavati* manuscript appears to be earlier than the above group and a date of 1550-60 may be suggested for it. But the splendid set of Ragamala illustrations in the collection of Acharya Vijayendra Suri cannot be as late as 1600, the date proposed by Norman Brown from a consideration of its alleged similarities to the Baroda *Uttaradhyayana Sutra* dated 1951. Brown has obviously been misled by his notion that the 1951 *Uttaradhyayana Sutra* is the starting point of Rajasthani painting. A date of about 1575 seems to best fit it. The extensive *Bhagavata Purana* is almost contemporary with it. The next stage of development is seen in the brilliant set of *Gita Govinda* illustrations in the Prince of Wales Museum, Bombay, datable to about 1580. Khandalavala, of course, regards it as a much later product and the date arrived at by him after a lengthy discussion is 1610-30. The Mehta *Gita Govinda* has been considered by him as posterior to the Jodhpur *Bhagavata* (d. 1610) but this view has not been accepted by Gray³², who prefers a late sixteenth century dating. The few Ragamala paintings in the collection of Sarabhai Nawab are rather crude but their very primitive character bespeaks a much earlier date than 1600 A.D., the date proposed by Khandalavala³³. The recently acquired Kala Bhawan Ragamala set has been very rightly dated by Rai Ananda Kishan³⁴ to about 1575.

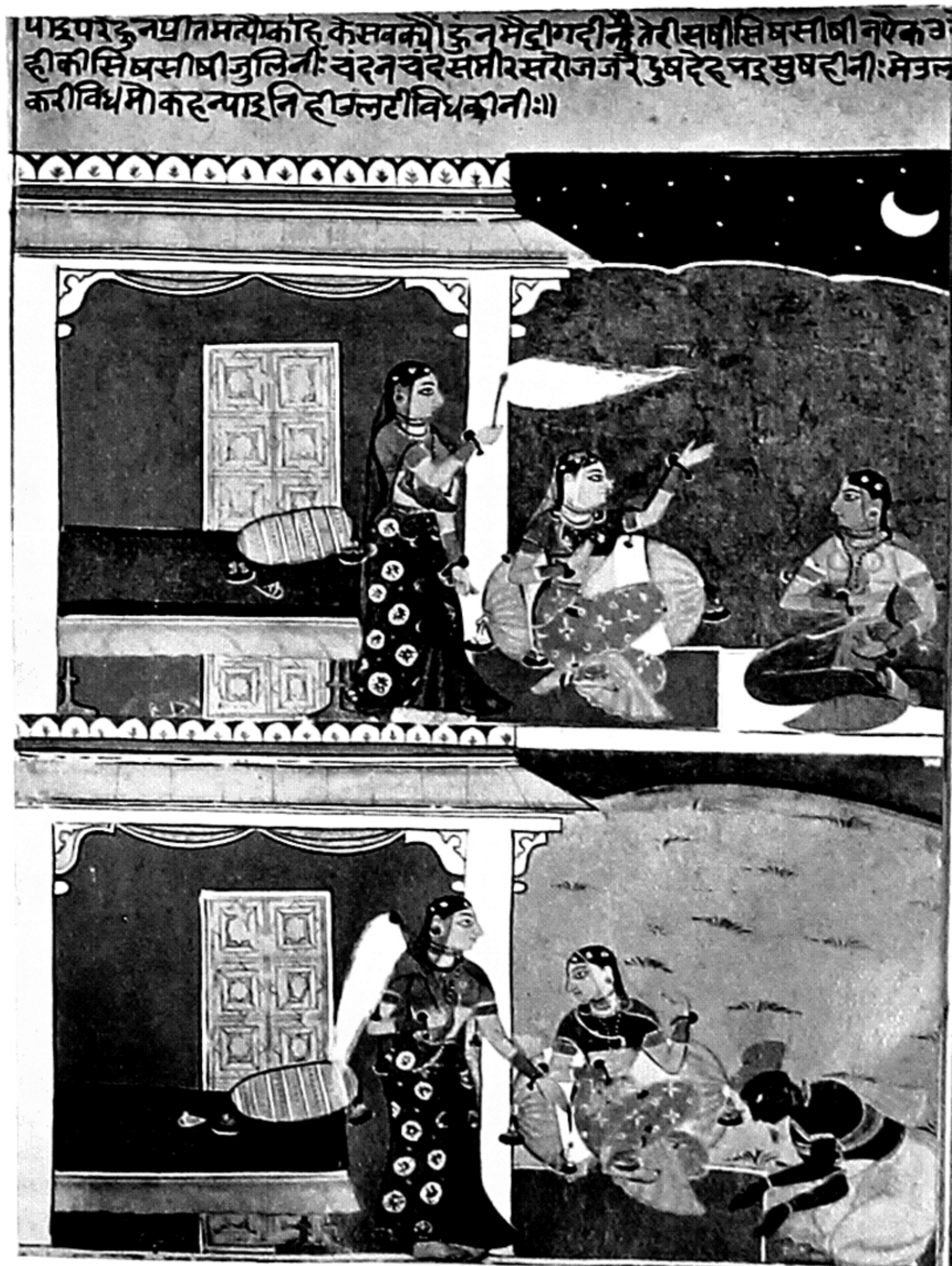
The part played by Mewar in the development of early Rajasthani painting is rather obscure. The earliest known example is a set of Ragamala illustrations³⁵ painted in Chawand (Figs. 14 and 15) near Chitor by one Nasirdi in the year 1605. It reveals strong Gujarati and Moghul influence. The figure drawing is crude but vigorous, the treatment of the trees and spray-like flowering plants follows the earlier tradition, colouring is rich and warm. The series indicates that the Moghul style was getting the upper hand over the indigenous style by the beginning of the seventeenth century. The next dated example is another Ragamala series executed in the year 1628 by one Shaibdi³⁶. Here the Gujarati influence is less marked and the Moghul influence is more pronounced. Draughtsmanship is still very weak and the figures are rigid and lifeless. Men wear four or six pointed *jamah* and flat Akbari turban, the latter in some cases being replaced by a crown. In this respect it is related to two Krishnalila illustrations in the Museum of Fine Arts, Boston, where the Blue God wears a similar crown³⁷. Moghul influence is almost nil in this latter group of paintings, unless we regard the four-pointed *jamah* as a Moghul feature. The quality of these paintings is head and shoulders above the 1628 series. Draughtsmanship is maturer, colouring delicate and treatment lyrical. Considering their superior workmanship a date of about 1640 may be suggested for them. Gray³⁸, however, regards them as much earlier, not far removed from 1600.

We so far remained silent about the so-called "Boston Primitives" as they have been proved to be of much later date. They belong to a group of paintings now ascribed to the school of Malwa which flourished in Malwa and Bundelkhand at the beginning of the seventeenth century. The school is characterised by vigorous draughtsmanship, use of strong colours, decorative treatment of trees and landscapes and predilection for elaborate architectural design. The female types bear striking resemblance to those found in Mewar paintings and it is not unlikely that the school had some link with the latter. The earliest known example is a set of *Rasikapriya*³⁹ illustrations dated 1634 A.D., now dispersed in various private and public collections mostly in America. Its strong primitive vigour and savage intensity of colours point to a local folk tradition, of course influenced by the Gujarati style. Moghul influence is discernible in the flat Akbari turban and hanging waist-sash but much importance should not be attached to such external

features. Almost contemporary with it is a set of *Ramayana* illustrations¹⁰, mostly in the Bharat Kala Bhavan, Benaras, some of which display stronger Moghul influence. The next dated example is a 'single leaf' in the collection of N. C. Mehta, who identified it as a Ragini picture. This picture is said to have been executed at a place named Nasratgarh¹¹ in the year 1652. Mr. Khandalavala, however, has equated it with an extensive set¹² probably illustrating the love poem *Amaru Sataka*. The series is now broken up but those originally belonging to the late B. N. Treasurywalla have found their way to the National Museum, New Delhi. Others are in the possession of the heirs of the late N. C. Mehta, Svetoslav Roerich, the Bharat Kala Bhavan, and the Allahabad Museum. Almost contemporaneous with this series are the *Amaru Sataka*¹³ set (Fig. 16) of the Prince of Wales Museum, Bombay and several Ragamala illustrations¹⁴ in the Bharat Kala Bhavan, Benares. The Bharat Kala Bhavan has another fine Ragamala set¹⁵ which together with the Boston Primitives and the Bikaner *Rasikapriya*¹⁶ (Fig. 17) belongs to the same period. Closely related to this group are the National Museum *Rasikapriya*¹⁷ and *Ramayana* illustrations¹⁸. The next stage of development is seen in the 1682 Ragamala set¹⁹ painted at Narsingarh, by one Madhoda. The series is now scattered but a few originally in the possession of the late Eric Dickinson have been acquired by the National Museum, New Delhi. The series is the logical culmination of the earlier 1652 series. There are numerous other examples of this school, of good, bad and mediocre qualities, the exact dates and provenances of which are matters of conjecture. The last phase is represented by a Ragamala series²⁰ in the collection of the Indian Museum, Calcutta datable to about 1700 A.D. The spontaneous outburst of life is gone, colours have lost their enamel-like lustre, but a superficial charm is still there. And this fragile charm foretells that the end is near.

In the preceding pages we have tried to trace the evolution of early Rajasthani painting. It seems from our foregoing discussions that the Rajasthani style made its debut in the second quarter of the sixteenth century quite independent of the Moghul style. It originated as a fusion of some local tradition with Gujarati illustration. Late in the sixteenth century it acquired some Moghul elements apparent in the dress style but these could not affect its intrinsic character. Moghul influence asserted itself at the beginning of the seventeenth century and ultimately overwhelmed the indigenous style. But even as late as 1634 a style sprang up in Malwa or Bundelkhand which showed very little Moghul influence.

FIG. 17. ILLUSTRATION FROM THE BIKANER RASIKAPRIYA



EDITOR'S NOTE

The origin of Rajasthani painting is one of the most difficult problems in the reconstruction of the history of Indian painting. The sober analysis of this problem has been made difficult by the dogmatic assertions of some critics who seem to be very certain that Rajasthani painting was derived from Moghul painting and, further that miniature painting would not have emerged in Rajasthan but for the advent of the Moghuls. This bias has vitiated a large stretch of ground. Thus, in order to establish that the originating impulse came from Moghul painting, those addicted to this theory would like to keep Western Indian painting frozen without any evolution or mutation till the Moghul advent. Likewise, they would also derive Pahari painting from the simultaneous migration of artists trained in the Moghul school to the various Pahari States. That is, they do not like the idea of a mutation taking place in any one locus in the plains or the hills and starting off a further evolution because that would weaken the genetic linkage between Moghul progenitor and Rajput or Pahari progeny.

The discussion of the origin of Rajput painting will be one of the most important sections in the editor's forthcoming *History of Indian Painting* which has been announced already by Asia Publishing House. In the meantime, Professor Mukherji's article is a helpful curtain-raiser.

But, in his appraisal of the significance of the Central Indian school of painting and of the Palam *Maha Purana* of 1540, Professor Mukherji seems to have been unconsciously influenced by the views of the school referred to above. Actually, it is doubtful whether the Central Indian school can be dismissed so cavalierly. The Mandu *Kalpasutra* of 1439, the Jaunpur *Kalpasutra* of 1465, the *Nimat Nama* and *Bustan* of 1500-1510, the J. C. French *Bhairavi Ragini*, the N. C. Mehta *Chaura Panchasika*, and the *Laur-Chanda* of the Lahore and Chandigarh Museums are the main specimens of this school. Their legacies to the subsequent tradition like the decorative border which may oscillate between abstract design and naturalistic representation and several other features are too unmistakable to be ignored.

Professor Mukherji has also been misled as regards the importance of the Palam *Maha Purana* of 1540. Khandalavala (*Prince of Wales Museum Bulletin*, No. 4, 1953-54; *Marg*, Vol. XI, No. 2; *Lalit Kala*, No. 6, Oct. 1959) produces this manuscript with all the slick sensationalism of a magician producing a rabbit out of a hat and an equal secretiveness as to where he got it. He first introduced it in 1954 with a long verbal account of its features but with no supporting illustrations because, it seems, he had been "requested not to reproduce any part of it", till it was published in full (*Prince of Wales Museum Bulletin*, No. 4). Its location was also kept a closely guarded secret. He referred to it in detail again in 1958 while arguing his case for the Moghul derivation of Rajput painting, this time also without reproductions or mention of location (*Marg*, Vol. XI, No. 2). Prof. Hiren Mukherji who wanted some illustrations from it for the present article wrote frantic letters to the National Museum in the belief that the Museum had it. When Dr. Grace Morley wrote back that they did not have it, Prof. Mukherji could not quite believe it and wrote again to us asking us to use our public relations talent to get the pictures. I had to wade through quite a lot of publications till I came across a footnote in an article by Moti Chandra (*Lalit Kala*, No. 5, p. 79) where the guileless scholar (God bless him) revealed that the manuscript was in the possession of the Bada Terah Panthiyonka Digambar Jain Mandir, Jaipur. But a check with the librarian of the Jain Mandir did not prove useful as he knew of no manuscript in the collection which was being published by Khandalavala. The Mandir, however, has a copy of Pushpadanta's *Adi Purana*, which I believe is the manuscript to which Khandalavala is referring. The mysterious manuscript was referred to again by Khandalavala in October 1959 in his joint contribution (*Lalit Kala*, No. 6) with Moti Chandra on the Mandu *Kalpasutra* of 1439. This time also the location was not mentioned, but we were given reproductions of five illustrations. They clearly show that the manuscript cannot meet

the responsibility fondly assigned to it by Khandalavala. The projecting farther eye has been shed and the illustrations show—but only occasionally—a slight relaxation of Western Indian rigour. But it is still tied strongly to the hieratic tradition and style. If we juxtapose early Rajasthani painting with the *Maha Purana* illustrations and again with the *Chaura Panchasika—Bhairavi Ragini* group, with its secular-lyrical inspiration, no doubt will remain as to the closer affinities of Rajasthani painting with the latter, in terms of what I would call the painterly, as opposed to the hieratic, approach and of the total aesthetic impact. In fact, Khandalavala himself seems to have been miserably let down by this ungrateful favourite of his after all the great build-up had given. For he writes: “Though this manuscript of 1540 shows a departure in several features from the parent Gujarati style there is no gainsaying the fact that it is not a new style but a local variation of the parent style.” (*Marg*, Vol. XI, No. 2). In 1954, he had announced that he was going to publish it in full. The world-shaking event has not yet taken place.

Krishna Chaitanya

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9. W. G. ARCHER: *Central Indian Painting*, p. 3.
10. First referred to by KHANDALAVALA in this article “A Gita Govinda series in the Prince of Wales Museum (in the style of the Laur-Chanda and Chaura-Panchashika group)” in the Prince of Wales Museum Bulletin No. 4 and again discussed by him in *Lalit Kala* No. 6.
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15. A stray leaf from this set in the collection of Mr. Motichand Khazanchi has been reproduced in colour in the catalogue of his collection as pl. A.
16. For reproductions see: *Art of India and Pakistan*, colour plate A and pl. 82, item No. 399(b); *Burlington Magazine*, February 1948, figures 19 and 20 opp. p. 42; *Marg*, Vol. IV, No. 3. Plate 13, figure 13.
17. For reproductions see: *Art of India and Pakistan*, pl. 81; *Burlington Magazine*, February 1948, figure 18 opp. p. 41; *Marg*, Vol. IV, No. 3, p. 13. Fig. 14; W. G. ARCHER: *Indian Painting*, fig. 3.

18. W. NORMAN BROWN: "Some Early Rajasthani Raga Paintings" *Journal of the Indian Society of Oriental Art*, Vol. 16, pl. 1-3 and p. 10; two examples from this series have been reproduced in colours by Maurice Dimand: *Indian Miniature Painting* (Uffizi series in full colour), pls. 6 and 7.
19. KARL KHANDALAVALA: "A Gita Govinda series in the Prince of Wales Museum (in the style of the Laur-Chanda and Chaur Panchasika group)." *Bulletin of the Prince of Wales Museum No. 4*, colour plates A and B and plates 1-4. Two examples from this set have been reproduced in colours in *Times of India Annual*, 1960 opp. p. 20 and 22.
20. Reproduced in colours in Archer's *Central Indian Painting*, pl. 3. This figure bears a striking similarity to another figure—a lady worshipping a Lingam—occurring in a corner of a Bhagavata illustration in the Bharat Kala Bhavan, referred to earlier.
21. Reproduced in the catalogue of the collection of Motichand Khazanchi, published by the Lalit Kala Akademi, fig. 21.
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27. KUMAR SANGRAM SINGH: "An early Ragamala Ms. from Pali (Marwar), dated 1623 A.D." —*Lalit Kala* No. 7, Colour plate A and plates XXVII-XXX.
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34. RAI ANAND KISHAN: *Op. cit.*
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36. The series is now dispersed but several leaves are in the collection of Motichand Khazanchi. One example has been reproduced in colours as pl. C in the catalogue of his collections published by the Lalit Kala Akademi. See also *Marg*, Vol. XI, No. 2, p. 7, fig. 5.
37. A. K. COOMARASWAMY: Catalogue of the Indian collections in the Museum of Fine Arts, Boston. Part V. Rajput Painting 1926. Frontispiece in colours.
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39. KARL KHANDALAVALA: *Op. cit.*, fig. 15. See also Heinrich Zimmer: *The Art of Indian Asia*, Vol. I, Pl. C4.
40. For reproductions see: *Marg*, Vol. XI, No. 2, Figs. 9-10 on p. 35, and the colour plate opp. p. 33; *Kala Nidhi*, Vol. I, No. 4, illustrations accompanying Rai Krishnadasa's article. One page from the collection of Mr. G. K. Kanoria has been reproduced in colours by Archer: *Central Indian Painting*, pl. 6.

41. N. C. MEHTA: "A Note on Ragamala" *Journal of the Indian Society of Oriental Art*, Vol. III, No. 2, p. 146.
42. For reproductions see: *Bulletin of the Baroda State Museum*, Vol. IV, pp. 1-2, Fig. 3. *Marg*, Vol. I, No. 1; Vol. IV, No. 3, p. 20, Fig. 20; *Art of India and Pakistan*, plates 84 and 85. In the *Art of India and Pakistan* Gray confused this set with the 1680 (in fact 1682) set and wrongly labelled the plates as dated 1680.
43. MOTI CHANDRA: "An illustrated set of Amaru Sataka". *Bulletin of the Prince of Wales Museum*, 1951-52. Two pictures from this set have been reproduced in colours in the *Times of India Annual 1960*, p. 45.
44. For reproductions see: *Marg*, Vol. XI, No. 2. Colour plate opp. p. 26. Nehru Birthday Volume. Plate V, opp. p. 344.
45. *Marg*, Vol. XI, No. 2, p. 34, fig. 8.
46. H. GOETZ: Art and Architecture of Bikaner, colour plate III (Bruno Cassirer).
47. *Marg*, Vol. XI, No. 2, p. 34, fig. 7.
48. *Marg*, Vol. XI, No. 2, p. 34, fig. 6.
49. For reproductions see: *Marg*, Vol. IV, No. 3, p. 22, figs. 24, 25; Vol. XI, No. 2, p. 8, figs. 6, 7. *Roopa-Lekha*, Vol. XXXI, No. 1, pp. 32-42. Figs. 1-6. Mr. Adris Banerjee's article. The Sorath Ragini from the collection of the National Museum has been reproduced in colours by Archer: *Indian Miniatures* (New York Graphic Art Society), pl. 35.
50. For reproductions see: GANGOLY: *Ragas & Raginis*, Vol. II, Pl. LXIV (D). *Art of India and Pakistan*, Pl. 86, item No. 428.



MONKEYS EXTRACTING A HAIR FROM A MAN'S NOSE
ILLUSTRATION TO JATAKA, BHARHUT,
1ST CENTURY B. C. INDIAN MUSEUM, CALCUTTA

Caricature and

Caricature in art is a "grotesque and ludicrous representation of persons or things by exaggeration of their most characteristic or striking features." It appeals to the eye more directly than any other art does. In the West today, it is considered a serious type of pictorial art, although rare in major works of painting and sculpture and rarely practised by great artists. The range of subjects covered by it is expanding day by day. Political, economic and religious themes as well as the innumerable incidents, manners and mannerisms of social life constitute the raw material for this branch of art. The manner of approaching and executing the theme is also becoming varied. The artist may laugh at

ILLUSTRATION OF 'MOUSE PROCESSION'
FROM CHUHAINAMA MANUSCRIPT.
P. O. W. MUSEUM

TRILOKA KHATTRI AS A BRIDEGROOM,
BIKANER SCHOOL, 18TH CENTURY,
DRAWING FROM A PAINTING IN A
PRIVATE COLLECTION, AMERICA.



the Comic in Ancient Indian Art

Jagdish Mittal

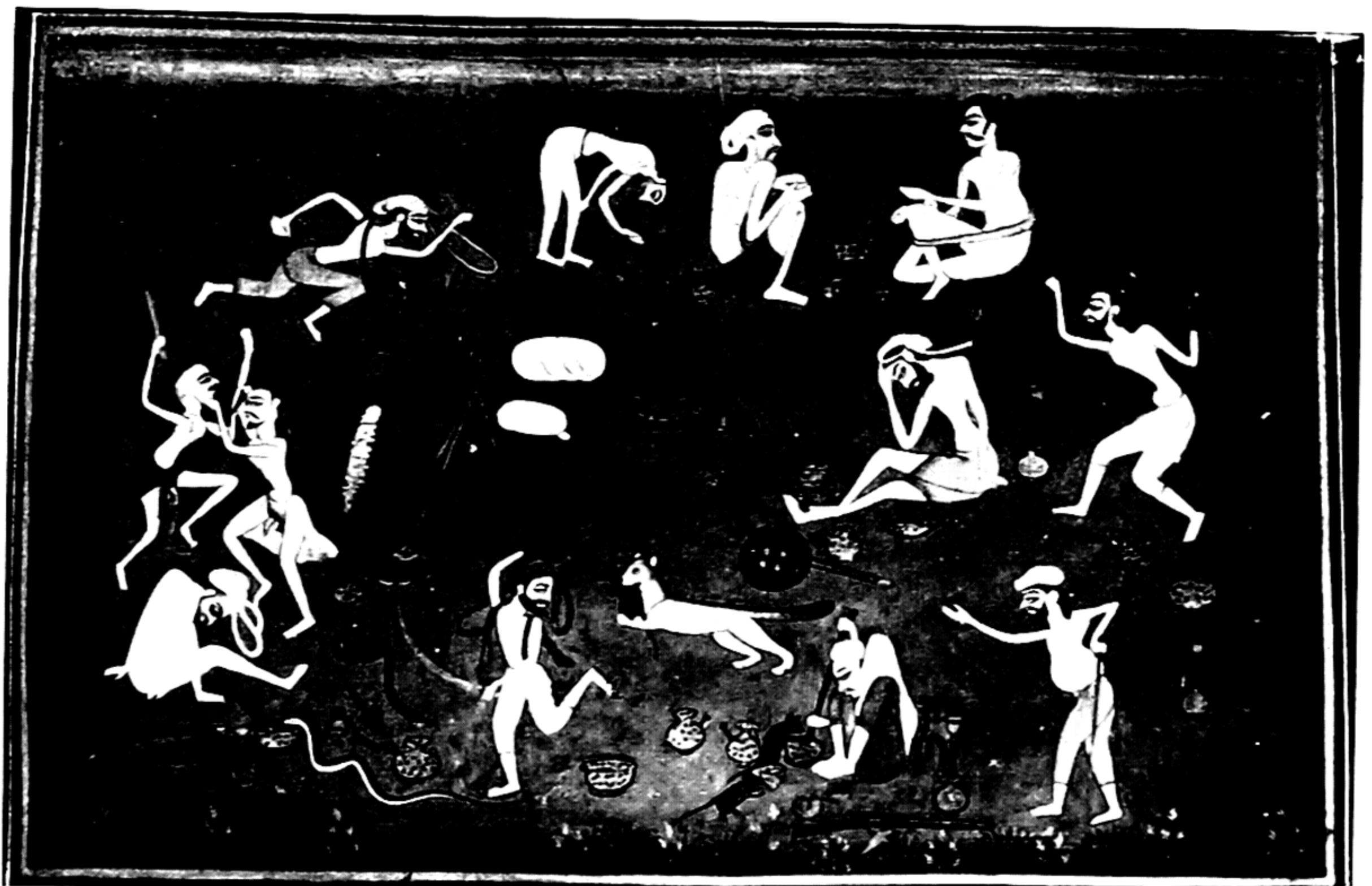
his subject in a kindly manner, or in pure fun or he may show him up for ridicule with irony or bitterness. A whole social philosophy of the artist may live behind a piece of caricature. In the hands of a gifted artist it is a potent instrument to condemn or correct social behaviour and pursuits. With the dominant role that politics plays today in the life of a nation, the caricaturist, like Press itself, which is his main medium, has attained the position of a watch-dog of the people's civic rights, liberties and responsibilities.

Caricature, as we understand it today, is a new development. We do not find anything which we can precisely call a caricature prior to the 17th century. It was with Annibale Carracci that true caricature originated. But this art is not a new thing as is generally supposed. It has its roots in ancient past. There are examples of humorous representation in the arts of almost all cultures. We find in them portrayals of character and physical traits and depiction of humorous themes. Sometimes the intention was only comic, but at times it was pregnant with pungent satire and malice. The ancient arts of Egypt, China, Japan, Greece, Rome, Persia and even India have some such characterizations or humorous themes. But the comic or humorous element in them was generally



MEN LIFTING AN OBESE
FROM AN AKBAR PERIOD
MS. LATE 16TH CENTURY

'HANUMANA AND KUMBHA
KARNA FIGHTING' HYDERABAD
PAINTING, MID 19TH CENTURY,
BHARAT KALA BHAVAN, VANARASI



'OPIUM EATERS', RAJASTHANI SCHOOL, LATE 18TH CENTURY, SALAR JUNG MUSEUM, HYDERABAD

derived from popular beliefs or literature. So we find that both the "significant comic" which is dependent on allusions and references to the specific, and the "absolute comic" (the grotesque) which originates in fantasy, existed during the classical and middle ages. The major difference between the ancient and modern (since the 17th century) caricature lies in the subject-matter. The modern caricaturist rarely indulges in "absolute comic" (in Baudelaire's sense). His is more of a 'significant' comic due to the journalistic accent. The idiom depends on the prevalent style.

Apart from this, time and place also play an important role in regard to theme. A theme, which inspires the caricaturist today, may lose its force and charm after some time. Likewise, some portrayals and depictions may look to be humorous to persons of other nations, though they might not have been so intended. Our lack of knowledge of the myths and legends of other countries sometimes gets us into such errors. Apart from this, each nation has its own ideas about the humorous; what may be very funny for one may not appear so to another.

The present change in the concept of caricature, the time factor and the difference in the outlook in regard to humour, sometimes make us reject today even those depictions which were actually intended to be comic.

In India, unlike other countries, caricature did not attain much status in her classical and medieval arts. It may not be wrong to say that it was not considered a serious branch of either painting or sculpture. It occupied a minor place in the field of art. Yet, as is sometimes supposed, it was not entirely unknown to ancient Indian art. Quite a number of examples are extant of the comic in art in various parts of the country, both in sculpture and painting. Some of these we shall presently quote.

The earliest example of the humorous theme in Indian Art is found in Mohen-jo-daro (2500 B.C. 1500 B.C.). It is a terracotta statuette in which two monkeys are shown embracing each other. No religious or mythological significance can be attached to it. Maybe it is just a toy made to amuse children.

It is quite a common feature of folk dance, drama and literature to intersperse even a religious theme with humorous incidents and features to relieve the heaviness of the main theme. The stories of the Jataka which contains anecdotes of Buddha's previous lives have several such episodes. We find two very amusing illustrations from the 'Jataka' in Bharhut sculptures of the Sunga period (1st century B.C.). One of them shows 'monkeys extracting hair from a man's nose'. The hair is held by a pincer which is pulled by an elephant. The elephant seems to have found the job strenuous. The monkeys, therefore, seek to encourage him by playing on trumpets and drums. One monkey is seen even biting the elephant's tail and striking him with a stick. The whole conception of the intersperse and the manner of its execution is more amusing than the traditional adage digging a mountain to produce a rat. There are few such powerful depictions of the comic in the world which have an all-time appeal. In another roundel on a balustrade, a group of monkeys is shown taking out an elephant in procession. It is in the Indian tradition to use animals as allegoric vehicles for purposes of ridicule or reform of the human being. Some animals are associated with certain qualities such as the jackal with craftiness, the monkey with clever but foolish and imitative actions, etc. and they are used as symbols for human qualities and conduct of a particular type.

The Sun temple at Konarak (Orissa, mid-13th century A.D.) depicts another comic piece relating to the pranks of monkeys which are shown pilfering sweets from a receptacle on the head of a lady. Some monkeys are shown making a bold attempt to get on to the woman's head in a very funny manner. Such scenes were very common for the worshippers on their way to the temples or in ancient Indian markets. Today we may



TWO BUFFOONS SIKH SCHOOL, 19TH CENTURY
COLLECTION. SALARJUNG MUSEUM



THREE MUSICIANS 19TH CENTURY, PAHARI SCHOOL,
VICTORIA AND ALBERT MUSEUM, LONDON

reject such elements from the scope of 'caricature', but humorous as they are, both as regards their content and the manner of representation, they can well be classed as caricature. They evoke laughter and amusement.

In a metal engraving on a 19th century temple chariot at Ajodhya (Dt. Birbhum, W. Bengal) we see a villager returning home smoking his coconut 'hukka' and a monkey is perched on his back. It further proves attachment of the ancient Indians to monkeys on the one hand, and on the other suggest how simply the village-folk took their religion. Their religious faith was not doctrinaire like that of their urban contemporaries.

Dwarfs have always been a favourite with ancient caricaturists of every nation. Although the humorous intent may not be present in their depiction, the imaginative stylization and the expressive exaggeration of their features have a comic appeal.

The dwarfs supporting the 'torana' of the west gate at Sanchi (2nd century B.C.) or the dwarfs under the feet of Kushan period (2nd century A.D.) Yakshi figures at Mathura, a laughing Yaksha from Pithalkhora in Andhra (3rd century A.D.) or the lintel of the upper gallery over South niche of Ellora (mid-8th century A.D.), are but a few of the innumerable varieties of them used in classical Indian sculptures. Dwarfs and hunchbacks ('Kubjas') formed part of the palace retinue of kings, princes and princesses.

'Udarmukhas' or dwarfs with heads on stomach, are frequently seen in the sculptures of Amaravati, Ghantasala (both of 2nd century A.D.), Saranath (5th century A.D.), Badami (6th century A.D.), Mamallapuram (mid-7th century A.D.) and the Ajanta paintings (5th-6th century A.D.). They have even been transported to the sculptures of Prambanam (late 9th century A.D.) in Java. It is difficult to state definitely the purpose of this motif. It is probably only a creation of literary fancy and cannot strictly be regarded as caricature. But on account of forceful characterization, quaintness and expressiveness such figures nevertheless give amusement to many who see them.

Indian terracottas, which we may call 'the poor man's sculpture', have great value as source of social history and manners. Several foreign ethnic types are represented in them



GADDIS AT A HALTING STATION ON MOUNTAIN ROUTE PAHARI SCHOOL, KULU, FIRST HALF OF 19TH CENTURY, COLLECTION: KARL J. KHANDALAWALA, BOMBAY

sometimes truthfully and sometimes with lively naturalism and humour. Their comic intent can hardly be doubted. One terracotta plaque of the Gupta period (5th century A.D.) from Mathura shows a woman playfully pulling the scarf around the neck of a court-jester (Vidushaka). The 'Vidushaka' wears a conical cap and is making funny gestures. Another terracotta plaque, also of the Gupta period from Ahichhatra (Bareilly Dt.), depicts Siva's-ganas (members of the retinue of Siva) engaged in scramble for sweets helping themselves merrily to the contents of two baskets containing 'laddus' and 'gunjhias'. They are depicted as nude, corpulent dwarfs with conspicuous genitals. Although it forms part of an

illustration of 'Daksha-Yajna' from the Mahabharata, the incident depicted has no religious significance. It is one of pure fun and frolic intended to amuse the popular mind. As a matter of fact, the Hindu religion is full of such popular stories and characters which have a great appeal to the simple village folk who amuse themselves by recreating there from such scenes.

One finds the comic element depicted through an animal motif in the South also e.g. in the open-air Pallava-period (mid-7th century A.D.) bas relief known as 'The Descent of the Ganges', at Mamallapuram. Opposite to Bhagiratha doing penance with uplifted arms, we see a cat in a similar posture with paws stretched upwards. Some rats are shown near-by, playing about or sleeping fearlessly. In India there are many popular fables of an old and feeble cat having recourse to 'Bhakti' to decoy innocent or foolish rats and secure an easy meal. This sculpture seems to make an oblique reference to pretence in devotion and to ridicule it.

Indian toy-makers have occasionally shown their talents as caricaturists. The clay figurines of the big-bellied and other odd figures are sometimes associated with local



'CARICATURE OF SAINTS', PAHARI SCHOOL 19TH CENTURY, LAHORE MUSEUM

stories or personages from fables or mythology. But sometimes they depict comic characterization of persons for pure fun. The toy 'Ahladi' from Bengal is one of the finest examples of this type.

The earliest examples of a caricaturish portrayal in painting is the portrait of the Brahman Jujaka in 'Vessantara Jataka' scene in cave No. 17 (5th century A.D.) at Ajanta. It is one of the finest character studies in the whole of classical Indian pictorial art. The scene depicts the Bodhisattva (born as prince Vessantara) making a gift of gold-coins and his children to a Brahman called Jujaka. The avaricious character of Jujaka with his thin beard, broken teeth, bald head with a few wiry hair and greedy expression in his face at once evokes a smile.

The figures of dwarfs, included in the scenes from the Jataka stories and insects at many other places in the Ajanta frescoes, strike a humorous note in the solemn and serious

nature of the subjects painted. Their strange forms with big paunches, their mirthful gestures and merry moods add a comic note to these stories.

The treatment of demons was also done in a similar vein. One such instance is the scene of 'Assault and Temptation of Mara, (the Evil One)' on the eve of Enlightenment of Gautama in cave No. 1 (5th century A.D.) at Ajanta. Gautama is seen here in 'Bhumisparsa-mudra' (touching the Earth), while in either side is the hedious retinue of Mara threatening him in every possible manner. The artist has given a touch of caricature to the expressions and gestures of the Mara's demon army. Perhaps he intended to add vivacity to such a serious theme.

It was after a lapse of some centuries that we again find a few paintings in the humorous vein. Some Mughal paintings of the 16th, 17th and 18th centuries depict the witty but unwieldy Mulla-do-Piazza dressed gorgeously, wearing a huge turban and riding a rickety nag. The Mulla was a well-known court buffoon of the Mughal Court.

Another Mughal painting in a private collection in America and done during the early seventeenth century depicts a fat woman, harassed by flies, riding a camel. She is carrying pots of either sweets or honey.

An early 17th century Mewar painting in the Bharat Kala Bhavan, Varanasi, from a 'Ramayana set' shows 'Kumbha-Karna Asleep'. The war with Rama was at a critical stage and Ravana needed the services of his brother Kumbha-Karna, who was a great warrior but also a great sleeper. In the picture a veritable army is shown arousing him from sleep. Kumbha-Karna is lying in a courtyard. Some people are playing with great gusto on all the available musical instruments, the 'Naphiri', drums and cymbals etc. Around him are some dogs barking lustily sitting on his belly. The services of an elephant have also been pressed in, to trample his feet. A man is discharging gunshots into the air. But all the efforts seem to have been in vain for Kumbha-Karna is still sleeping undisturbed. The popular conception of Kumbha-Karna is very well brought in this picture and it is perhaps one of the finest caricatures on this theme.

A painting of 'Rama and Ravana at War' from the Deccan School of 19th century in the Bharat Kala Bhavan, Varanasi, shows the warring armies in full action. In the lower portion of the picture we find Hanuman and Kumbha-Karna fighting. The monkeys also take a hand in the fight in an amazing manner. Some of them hang on to Kumbha-Karna's moustaches, some come out of his nose, one sits on his tongue and some strive to knock off his headgear.

Obese persons have always been the target of poets, story-tellers and painters. One fine portrayal is that of 'Triloka Khatri as a Bridegroom' in an American private collection. This painting, of 18th century from Bikaner in Rajasthan, shows him as an old man with a colossal paunch, a huge protruding under-lip and long moustaches, magnificently dressed as a bridegroom. The funniest thing is that flies are shown buzzing around his head and entering his half-open mouth as and when he breathes. This seems to be a satire directed against rich but old and fat persons very anxious to marry—a theme for laughter and ridicule through the ages in all countries.

Opium eaters were often chosen as a subject for caricature in ancient Indian literature, folk-lore and paintings. There are several Mughal and Rajasthani miniatures in which these drugs addicts are depicted with devastating satire. They are always shown making much fuss about nothing. A typical example is met with in an 18th century painting in Sri Karl J. Khandalavala's collection, Bombay, other versions of which are in the Bharat Kala Bhavan, Varanasi, and Salarjung Museum, Hyderabad. These lanky-bonny addicts are shown waging a war against a mouse. Though equipped with many arms and weapons they are incapable of capturing the little creature. It seems to be a pungent satire on the evils of opium-eating.

There are also some drawings of buffoons which depict them quaintly dressed making funny faces. These seem to have been based on some European prints which were pouring into India in the 18th and 19th centuries.

Several Pahari paintings of late 18th and 19th century display a keen sense of humour. "There are some amusing studies in the Lahore Museum. One is of a dancing and singing scene in which men afflicted with goitre take part. Apparently the artists who settled in the hills were much amused at the grotesque appearance of those who suffered from this ailment. Another humorous miniature depicts a marriage process with the rotund bridegroom, who suffers from goitre, riding a half-starved nag. There are also two domestic scenes in the same Museum, in one of which a woman is giving a man, perhaps her erring husband, a good shoe-beating. There are also several large-sized caricatures drawn by Pahari artists either in the late 18th or early 19th century depicting Vaisnava religious personages." A fine study also of Pahari School in the Victoria and Albert Museum, London, shows three musicians making funny gestures while playing on their instruments.

On every humorous variation of genre subject is that of 'Gaddis' at a halting station of mountain route', in the collection of Sri Karl J. Khandalavala, Bombay. This seems to be a genre scene which though capable of provoking laughter and with a deliberate intention of mockery, is a study of the day-to-day life of these simple folk notorious for hard bargaining. In this painting they are shown making purchases at a wayside store on the halting station. One is shown in a heated argument with a shopkeeper while three others are engaged in a violent scuffle. A small mural of the 18th century in the old palace of Kulu shows two persons slipping one another holding each other's moustaches. A similar Mughal painting of the early 19th century depicts two Sadhus doing the same thing.

In Indian literature heroes and heroines are classified as 'Nayaka' and 'Nayikas'. One of the eight 'Nayikas' is 'Svadhinpatika'. She is one who dominates her husband, or lover. We have some very fine descriptions of this theme in Hindi poetry and comparable examples in Rajasthani and Pahari paintings. The Nayaka—usually Krishna—is shown massaging the feet of the seated heroine, or washing or painting her feet with 'alta' (lac dye). In the Vaisnavism of the medieval period the conception of gods was so human that they could be dealt with in a playful and gay manner. For the common folk there was nothing irreverent in spinning jokes out of religious themes.



'A BRAHMIN WALKING ON STILTS'
MUGHAL SCHOOL EARLY 19TH CENTURY

I have seen some Pahari paintings of Shiva in which strange episode is illustrated. These show Parvati, Shiva's wife, as Kali when she goes to eat a corpse. Shiva appears instead of the nude corpse and erects his genital and enjoys an intercourse with her. Such scenes may seem to be obscene by present standards, but our gods were many a time shown as ordinary human beings with human instincts.

Henpecked husbands have also attracted the fancy of artists and authors alike. A Kalighat pat painting, of about 1900 A.D., in the Victoria and Albert Museum, London, depicts an irate woman trampling her erring husband.

The ghosts, devils or genii were sometimes portrayed in a humorous manner by the Mughal and Deccani artists. One manuscript named 'Malejate Aseb' (18th century A.D.) is found in the Salar Jung Museum, Hyderabad. These books were designed for the simple folk. Whenever a man or woman was in trouble, the 'Amil' showed them a genii or ghosts who troubled them. Ghosts of which there are many varieties, and devils more venomous than the ghosts, are conceived to be frightful beings. The artist has made unbridled use of his fancy, in giving them concrete forms. Some are shown with bodies of quaint animals of a mixed sort and fantastic human heads; some have two heads with the body of a cat or a donkey and feet of an elephant and so on. There is no end to the combinations of animal and human forms. These often confirm to the conceptions of these beings in folk-lore. Although the artist was actually doing it for a different purpose, he himself was not perhaps terrorised while conceiving these images. He devoted himself to this kind of fancy only to relax and have pure fun out of the job.

A very interesting caricature of the 19th century was published in 'Musalman Painting' by Blochet. A person is shown walking on stilts, with coils of a snake making his turban, another snake hanging down his neck, a child or toy in his pot and a bellow, a root and two pots on his shoulder. This has been interpreted as caricature of an orthodox brahmin, which is highly doubtful. Perhaps it is a fanciful drawing of a devil. But the mode of its depiction is undoubtedly very amusing.

Some animals are symbolic of human pranks, stupidities, vanities and frolics. Rats, jackals, monkeys and donkeys are conspicuous examples. In fables like 'Panch Tantra', we have very entertaining stories of them. In a Kalighat painting of mid-nineteenth century, in the Victoria and Albert Museum, London, we have a very interesting comic scene of a jackal Raja's court.

Throughout the length and breadth of India we find masks for dramas and dances like Kathakali. These masks of gods, like Hanuman and Ganesh or of demons like Surpanakha, Ravana and others of his army are significant for their exaggerated facial types. With their hooked or flat noses, open or laughing mouths peculiar teeth and ears, these masks have been moving the spectators to laughter through the centuries at the village fairs, folk dances and folk dramas. Most of them are personages from mythology but description of their character and role in the stories was taken advantage of by the artists for such portrayals. Some of them may look awful and ugly, but according to the ancient concepts, ugliness was reduced to a comic burlesque.

Some people have tried to justify scenes of flagellation, daily life of dervishes and Sadhus, Majnu and Narikunjar (elephant formed of a number of damsels) as comic. Although their mode of representation may amuse some but they arose out of different impulses in the artist or the patron. We can at least say that scenes of flagellation are the outcome of a sadistic outlook, however much the artist enlivens the representation by clever caricature.

The above are but a few typical examples in which either deliberate or unintentional caricaturish element is manifest. Probably some more examples may be added to this small list with more extensive research. But it must be admitted that such examples are relatively rare in Indian Art as compared to those from Western countries.

Indian culture developed on the basis of 'Karma', 'Gyan', 'Yoga' and 'Bhakti'. These enriched us in various ways but disciplined our outlook towards life and the world in a

way that there was no scope for over expression of humour. Rasas like 'Sringara', 'Karuna', 'Vir' and 'Shanta' have found a dominant place in 'Indian' literature and fine-arts. 'Hasya-Rasa' is no doubt one of the recognised 'rasas' and even its various types have classified, but it was rarely used. Literary works of Prakrit, Sanskrit, Apbhramsa and other provincial languages prove this fact. Although we get many humorous descriptions on the classical and medieval dramas, satires, stories and other literary works, they are lesser in quantity than in the West. Even in quality they rarely reach great heights; subtle irony, sarcasm and caricature are not to be found in them. The type of humour or sarcasm in ancient India depend on a set of formulae which lost all charm due to repeated use, or they were only obscene descriptions. Even when there was any exception, the purpose was to idealize rather than caricature. This need not be surprising. The classical outlook on art in India has been solemn and dignified. It cared more for the permanent and elevating values in life than anything else.

The humorous and the satirical themes seem to have received their impetus and vitality from folk life and folk art. It is partly due to the simplicity of their outlook on life and unsophisticated capacity to derive pleasure from little things. This accounts for the fact that most of the humorous incidents depicted in the arts relate to simple facts of life like eating, sleeping and deformities of the human form. The folk mind could take in its strides even the gods and goddesses and deal with them at the human level attributing to them weakness such as jealousies, appetites and various idiosyncrasies. It could worship them and at the same time laugh at them.

The social life of the times was also so conditioned that there was no scope for caricaturing kings, brahmins, social customs and manners. Nothing could be dealt with lightly.

Finally, the art material also restricted to some extent development of the comic and caricature. A satirical saying, a poem or a humorous anecdote can spread by word of mouth but it is not so with media of ancient Indian art like stone, walls or manuscripts.

In spite of the fact that we find innumerable examples of erotics in Indian sculptures at Khajuraho, Konarak and various other places and also in miniature paintings, the scarcity of the comic and caricature in Indian art is baffling. Even here we can content ourselves with the fact that erotic depictions found religious sanction from the Kaula Kapalika cult of Saivism and had patronage from the rulers who were taken as representatives of God.



THE JACKAL RAJA'S COURT KALIGHAT PAT PAINTING, MID 19TH CENTURY FROM THE COLLECTION OF THE VICTORIA AND ALBERT MUSEUM, LONDON

Arup Das

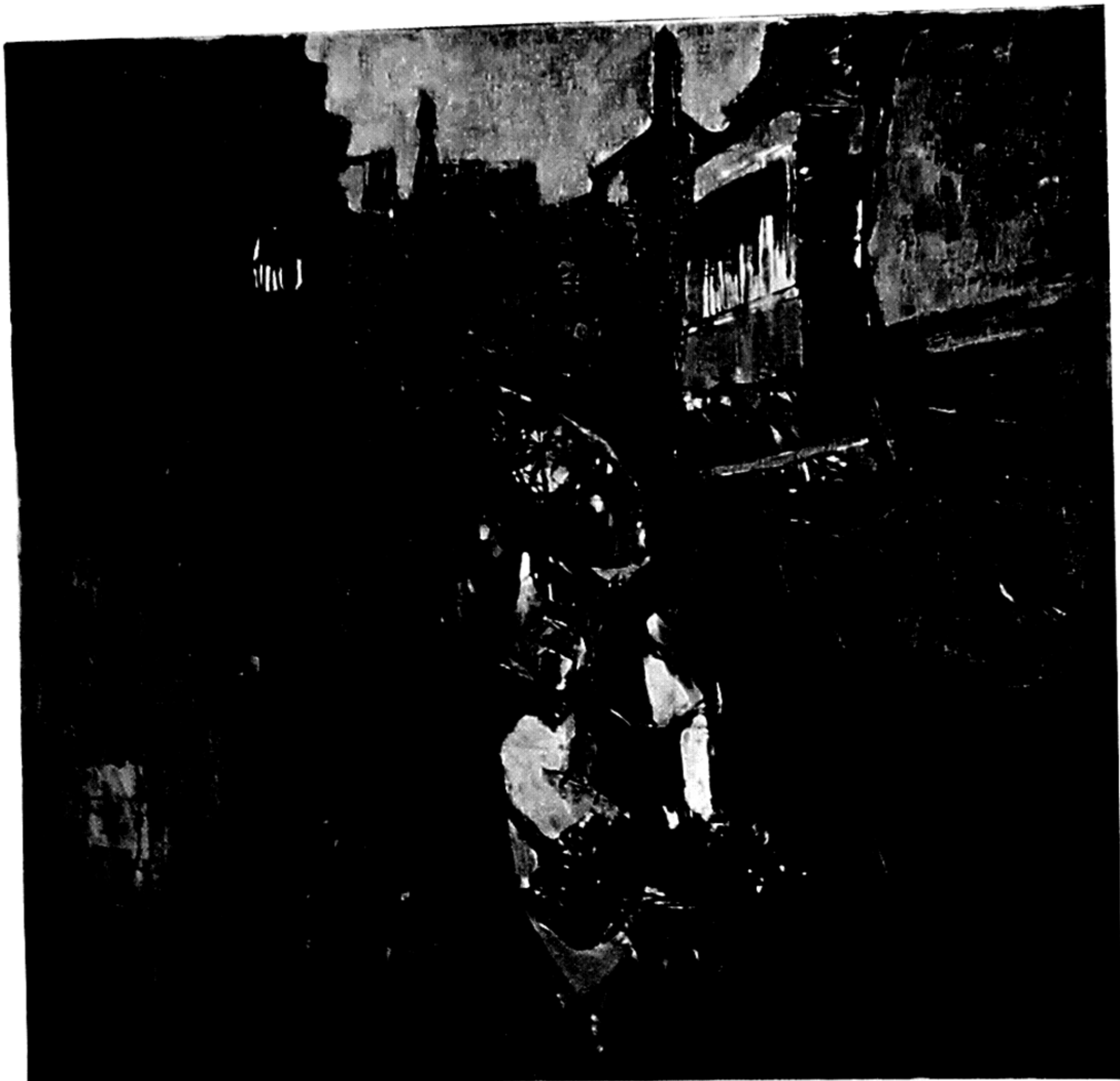
Manohar Kaul

Artistic talent is self-born while artistic skill is acquired under hard discipline. But the history of art shows very few, even among the renowned artists, who have evinced mature creative powers with the termination of their apprenticeship. Arup Das possessed artistic talents prior to his acquiring the artistic skill, and has exhibited an unusually determined pluck in putting forth a mature pictorial crop in a definite pattern without the usual sweat and tears which the novice has to endure on entering the profession.

Gifted with an uncommon sensibility and veracity together with keen powers of perception and judgement, he entered the profession in 1949 as a consummate painter, commanding sound technical skill, mature colour sense and expressive modern idiom based on Indian classical tradition of mural and decorative art. The secret of this unusual

CHRIST





CROWD AND THE GATE

development can be gauged in tracing the various influences he has had from his childhood onwards.

Born in 1927 in Chinsurah, Arup Das grew up and had his schooling right up to the end of his teenage in this picturesque town. Beauty in any shape or form seemed to have early attracted him and this precocious aesthetic sense of the joy of beauty was the first indication of the natural artistic talent and manifested itself in him in subsequent life. The natural beauty of the village woman, moving about round of their domestic duties in unsophisticated poses and dresses, was a lasting powerful impression that has been providing him with the prototype of the female folk depicted in his compositions or drawn in his sketches. But the most potent influence that had left indelible mark on the childish mind for attraction towards beauty was his own mother who was a skilled artisan in her own right. But it was the Government Art School of Calcutta which he joined in 1945 that finally moulded his inherent aesthetic talent into definite artistic channel and creative activity by giving himself thorough practice in many styles, old and new.

The chance study of charming eastern pictorial galaxy in the private studio of Mrs. Shrimati



VARANASI

Tagore opened before the artist a new horizon wherein he found the possibility of not only reproducing in an improved form what was aesthetically most attractive in nature and life, but also enable his own vision of the forms of beauty from even the sordid milieu of his native Bengal village. Rustic scenes like bamboo groves, clusters of palm trees and village huts, surrounding greenery, simple rural folk in their day-to-day occupations and paddy cultivation, unsophisticated women in their rural round of work and gossip provided him with endless themes and motifs, whereof he created quite a good harvest of beautifully striking pictures in tempera or soothing water colours.

In these initial pictorial attempts Arup Das has amply demonstrated his matured powers



THE ETERNAL SUFFERER

and creative skill in putting forth mural-cum-decorative patterns after the traditional modes of India and Japan. There are the usual soft colour tones, calm atmosphere, natural freshness, lyrical resonance, dynamic motive and dramatic situations and other qualities that are, in one way or other, met with in the classical decorative art of the East. As a matter of course, he did not follow any set pattern, but what he evolved as his first mode of aesthetic idiom has close affinity to this or that traditional schools.

Though he achieved rewarding success in these first attempts, he soon realised the pitfall of being trite. To avoid dull uniformity and bring forth diverting variety without diminishing the decorative charm, he shared his creative grit in introducing innovation after innovation by engrafting fresh elements culled from modern stylized modes and the folkish mannerisms into the language of his presentations without detracting a jot from its Indian character, outlook, background or thematic content.

In this way he soon extended its range from the soft, soothing, delicate and sentimentally decorative classical pattern to the poetically stylized decorative folk style in bold colours, sweeping curves and lovely realistic designs after the manner of Jamini Roy, Sheila Auden and others. The folk elements and other stylized mannerisms through his skilled manipulation rather enhanced the tone of beauty and aesthetic charm in his compositions and made them doubly alluring and winsome.

From 1949 onwards Arup Das remained prolific and versatile in his output of decorative art in his varied styles. He has achieved wonderful results mostly in such compositions in which the texture and design have been worked up with carefully calculated details. Such bold and simplified essays as "Music in the Grove", "Romance in Nature", "Welcoming Palm" and the like are attractive as well as evocative of a sensation of joy and love. Others like "Music of the Golden Harvest" and "Christ" in panels of

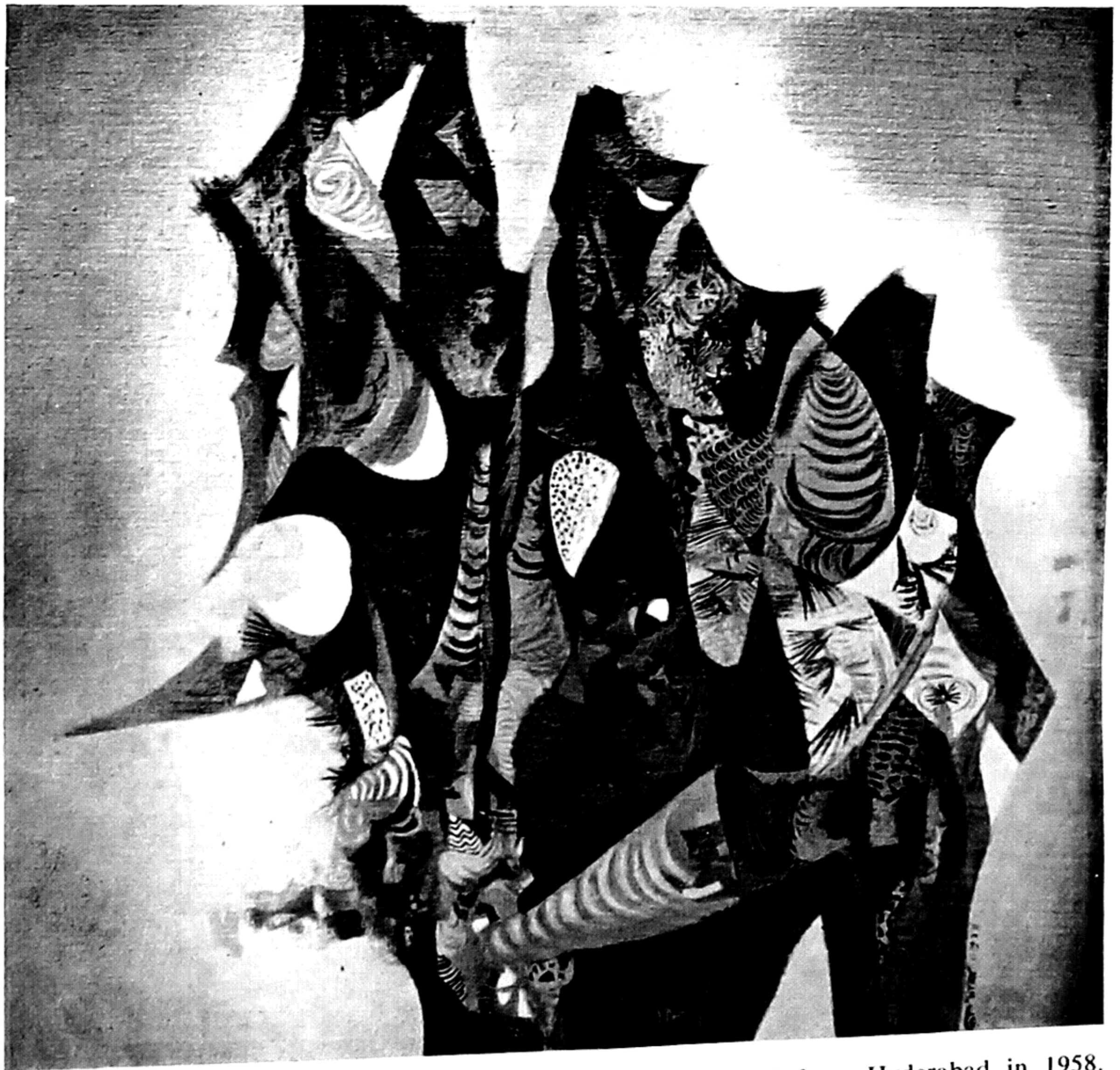
PATTERN BY ITSELF



several paintings on different facets of the same subject—are eminently decorative murals of impressive and monumental nature. The first is a sympathetic yet charming depiction of rural life in six panels in the folk styles giving a complete picture of the process of rice cultivation. The other two are among many others on religious topics, depicting in the Ajanta manner in several murals some incidents from the life of Christ and Ramakrishna Paramahansa in various stages of spiritual development.

Being sure of his own aesthetic powers and skill, he was bold enough, almost from the start of his pictorial career, to participate in every major or minor All India competitive exhibitions in India and abroad and invariably won the coveted laurels every time for the best painting in Indian style. To mention a few, he won three prizes for his three exhibits in the All India Handloom Design Competition in 1950, and his "Village Life" found an honoured place in the National Gallery of Modern Art, New Delhi in 1953. "Women on the River Bank" won for him the President of India

PORTRAIT OF ROCK



plaque in 1961 and "Beneath the Palm tree" the Gold Medal from Hyderabad in 1958. He also won a prize from the Lalit Kala Akademi for the best mural painting "Christ"

in 1955. Many of his paintings also got acquired for State and private galleries in India and in some foreign countries. The several one-man shows of his works held in Delhi and Calcutta from 1955 onwards evoked appreciative response from the public and the press.

Arup Das in his latest works, has simply demonstrated his creative ingenuity and competence in putting forth diverse designs, forms and approaches in many media and styles. All along he has been busy in enriching and enlivening his own evolved pattern with embellishing conceits, nuances picked up from the various modern western modes, none of which he adopts wholesale. Traces of impressionism, cubism, abstractionism, expressionism and even surrealism are quite easily discernible in most of his works done in the last six or seven years. But the distinguishing character or feature of each of them is almost lost sight of in the glare of his pre-eminently decorative Indian approach and background.

NUDE



He has adopted the multi-dimensional spatial perspective after the cubist formula, but has struck a fine balance where mass was required to be put up, though it has otherwise remained inconsequential.

In more decorative compositions as also in less decorative ones, Arup Das has made full use of abstract symbolism of the figurative type. In weaving the texture of his designs and compositions, whether symbolic or otherwise, the artist has shown genuine prescience towards effecting simplicity and economy. There is a rhythmic balance in the disposition



JOURNEY

of mass, content and space as also of light and shade. He chisels and polishes like an accomplished craftsman, selects and adjusts with discriminative acumen and builds step by step with exquisite details.

Arup Das is a cool, collected and serious painter who is never in a hurry but pursues his art like a holy pilgrim treading upwards slowly and steadily with faith and love to his predetermined end. This personal trait he admirably portrays symbolically in his "Homeward Bound". His stylized human or animal figures are not automatons, but sensitive individuals pregnant with vital emotions or dramatic action. He paints his landscapes with cactus, rocks or houses in dreamy sheen or misty film of attractive

yellow, often with a trail of symbolic human figures. Such are his "Silent Noon" or "Whispering in the Sun" or "Landscape with Cactus". His "Eternal Sufferer" represents the annoying theme of suffering humanity. Most of his decorative pieces are of surpassing beauty in which the stylized exaggeration or misty distortions has enhanced the magical charm. Such, for instance, is his "Quadruped Family".

The nudes are drawn with partially stylized contours and dreamy indefiniteness and partially soft and sophisticated refinement. On the whole, they present the lyrical charm of deluding humanity that more adorns than ravishes. In "Speed" the two rushing horses symbolise the juxtaposition of light and shade. And so his other works, so far displayed or not, proclaim him a serious artist wedded to beauty and truth where symbolic representation is marked not only by originality and significance but also by decorative charm.

HOMeward BOUND



M. K. Bardhan

M. S. Randhawa

Mrinal Bardhan is a young refugee artist from East Pakistan. He knows what it means to be a refugee, and in his pictures we find the misery, sorrow and hopelessness which the refugees have experienced since they left their homes, so eloquently depicted. He is an artist of sorrow, misery and poverty. With great feeling he has expressed the mood of sorrow in his paintings. His exhibition in the galleries of the All India Fine Arts and Crafts Society held from October 20 to October 30, 1962 came as a revelation. There are few artists in his age group whose exhibitions of paintings have attracted so much notice in Delhi. A number of his paintings have found a home in the Punjab Museum, Chandigarh. Bardhan is an artist of promise and his progress deserves to be watched with interest in the coming years.

NUDE





APPROACH

AGAINST THE WALL





THE DESOLATE

RELAX

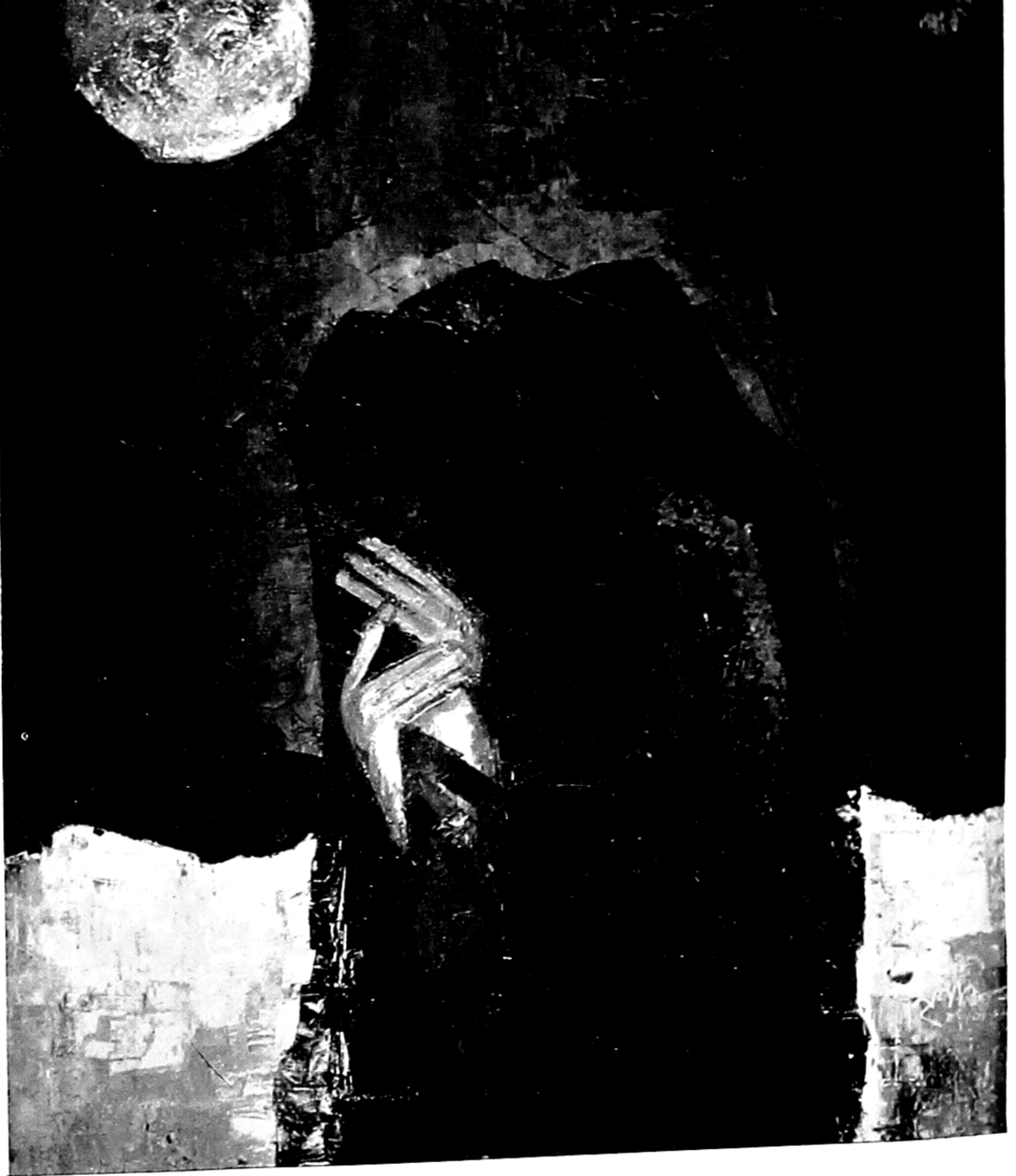




COMPANIONS



SAINT



SPIRIT OF DARKNESS

Ram Nath Pasricha

Krishna Chaitanya

Thirty-six year old Ram Nath Pasricha has had to work hard to nurse his innate love of painting towards fruitful achievement.

After graduating in Science he found that the best opening life could offer him immediately was that of a private teacher. He had to change his vocation later but this again was not a change for the better, for he now found himself trying to earn his livelihood as an office typist. In such circumstances, many artists have preferred to throw in their towel and take flight to distant locales where they could practise their art free from the suffocating pressure of an uncongenial routine. This was Gauguin's solution. But there are also men like Rousseau who worked as a petty customs house official during office hours but managed to recover a world of his own when he left the office. Pasricha also belongs to this type, the only difference being that he did not choose to escape into a world of fantasy far away from life. He studied and practised painting, attending night classes and utilising his holidays. His closest association has been with Abani Sen. Today he has also a congenial job, as Senior Artist in the Army Headquarters.

LANDSCAPE

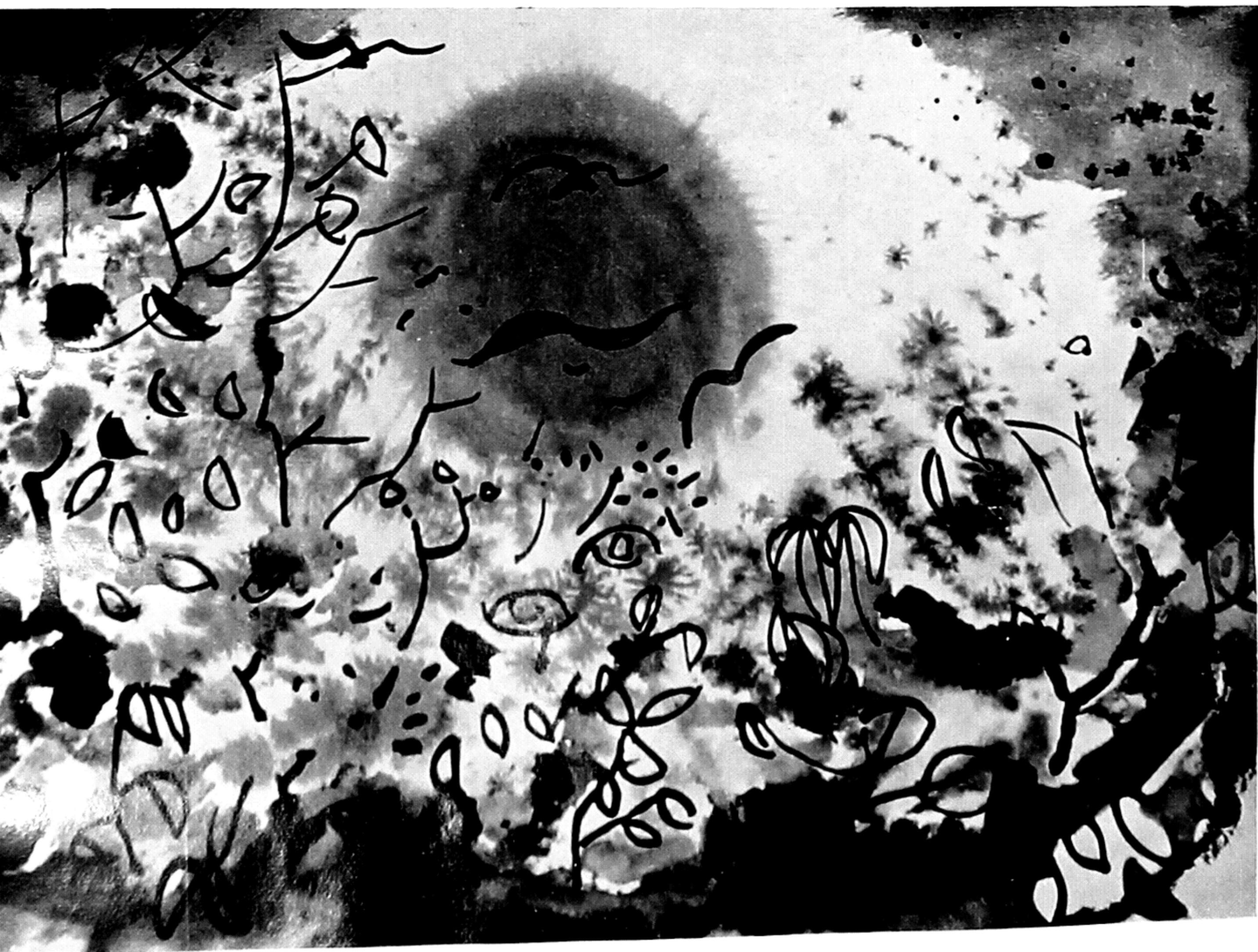


He has been regularly exhibiting his works since 1949, participating in group shows first, but becoming confident to hold one-man shows since 1952. He is a keen out-door type and almost every year he goes on trekking expeditions. So far he has covered Amarnath, Kedarnath, Badrinath, Pindari Glacier, Chamba, Chini and Baspa Valleys and Ladakh.

Pasricha is primarily a landscapist and his most congenial medium is water colour. Though he is a keen photographer, when he handles the brush he avoids all photographic naturalism. His early sketches had a calligraphic ease about them and the landscape emerged in limpid washes of colour with sensitive black lines accenting essential contours of forms. These sketches could depict a scene, tell a story, seize a movement, with a fulness of communication which was in surprising contrast with the economy of means. But this was only the first phase.

In the second phase the features of locales received less accenting and there was a sensitive exploration to seize atmosphere and mood. Pasricha has done scores of numerous landscapes around Delhi as well as in distant valleys held in the hollows of the Himalayan ranges. But he does not have to count the blades of grass or the leaves of trees to report the high revel of summer. It is there, in the plangent colour, the shimmer of heat over flat expanses of earth or the orb of the sun grown enormously big. Likewise, after the rains we see no rain-drop trickling from the single leaf. But the ground tone of the whole landscape becomes a refreshing green, directly

LANDSCAPE





PAINTING

communicating the wetness of the earth and its mantle of new vegetation. Autumn, likewise, is a flare-up of reds and yellows, not a counting of single trees with their burden of old leaves.

His extremely fluent handling of water colour comes very handy here. Colour melts, runs and spreads over the surface of paper suggesting rather than denoting foliage or flower. He does not ordinarily preoccupy himself with problems of perspective. But occasionally he can manage ambitious constructions where, beyond a ridge of flaming autumn trees, you can see the distant valley still retaining the green of summer. Here perspective is almost wholly obtained through the balancing of colours, the warmer range of the spectrum used in the foreground making an impact of closeness to the point of vision and the cool colours establishing the recession.

Pasricha seems to be leaving behind even this phase now. He is in love with increasing simplification and this takes him to two types of composition. One is rather tightly structured, with solid volumes of houses, rocks and other features sculpturing a weighty ensemble. Here he has begun to feel the inadequacy of the medium of water colour and he is increasingly experimenting



INDIA BECOMES REPUBLIC

with gouache. Occasionally, the treatment here can become almost cubical and this gains for the landscape a structural, constructivist strength.

But water colour is still his most congenial medium and his latest experiments have a line of continuity with his earlier work, though they are seeking subtler modulations. In the main, he prefers a fluid use of colour, wetting the paper so that the colour spreads in fine coruscations and halations just as ink spreads on wet blotting paper. He balances the fine, furry texture of these areas with smoother washes of colour and occasionally uses bold lines as a fine calligraphic web to hold together the entire pictorial surface as one unit.



The effect is remarkable. The calligraphic line seems to go on an adventure like the line in Paul Klee. But in the case of that artist the line is a pure abstraction, whereas here it is obtained by the

REST

reduction of physical reality to its essential but also eloquent minimum. Colour, likewise, seems initially to be exploring its own autonomous capacities for magical evocations. But all the same it never severs its links with our colourful world. The result is that we get a finely textured pictorial surface where line and colour explore their decorative possibilities to the utmost but still manage to reflect the world. But the mirror which gives the reflection is a fine sensibility which is catholic enough to appreciate the beauty of both naturalism and abstraction and realises them both without totally destroying the objective image. For the intimations of beauty which nature gives are precious to Pasricha though he knows that he has to enrich them by his own creative vision.



A HILL TOWN

Davierwalla

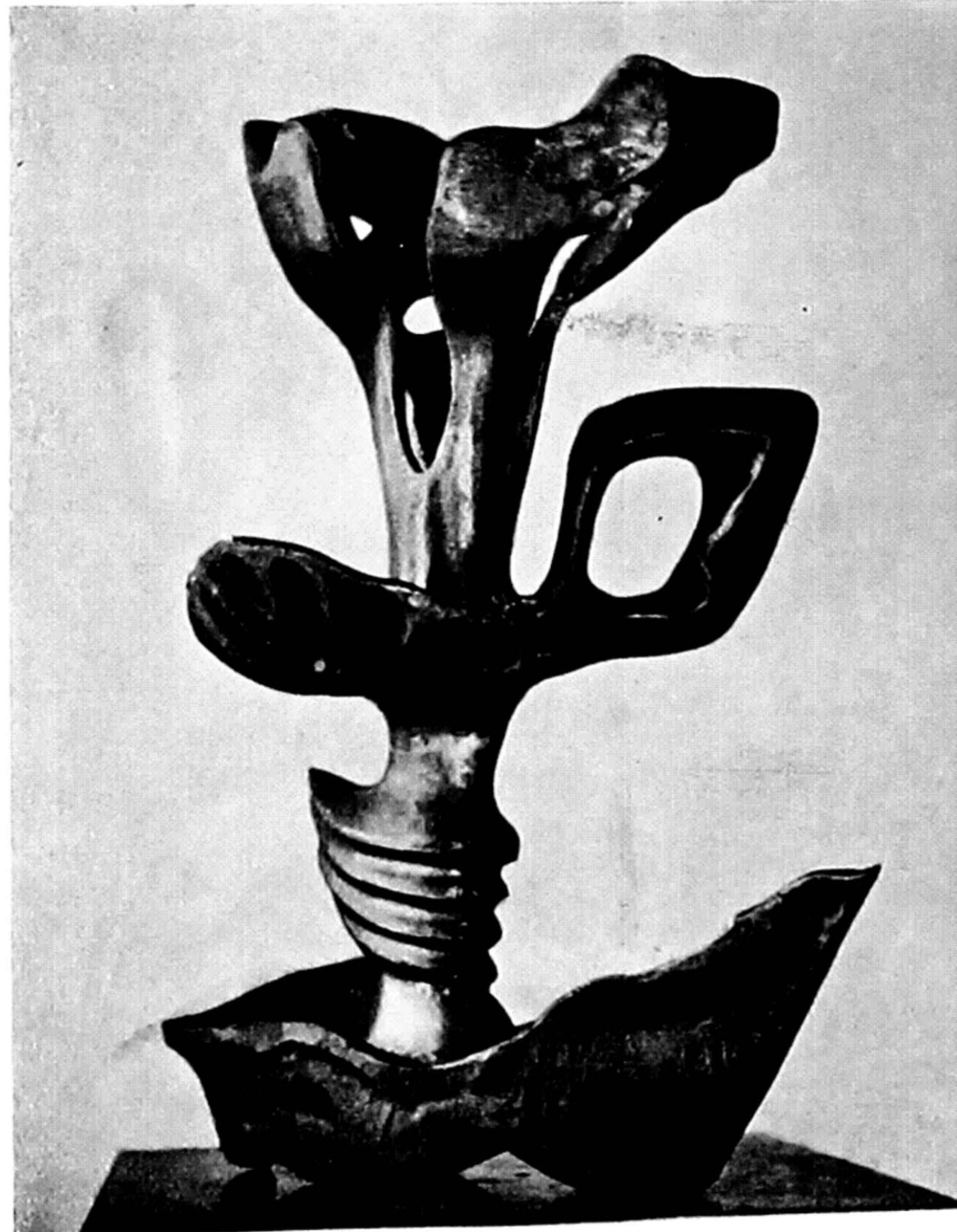
Krishna Chaitanya

A. M. Davierwalla is today a sculptor of established repute, but few people are aware of the fact that he is a self-taught artist.

When he concluded his academic education at the age of twenty-three in 1945, the career that opened up before him was not that of an artist but it was of a chemist in a factory in Bombay as pharmaceutical chemistry had been his specialised study. But right from the beginning he had maintained a strong interest in the study of the arts in

MANY HEADED HYDRA, BRONZE, 18 IN.

'FLEUR DU MAL', BRONZE, 18 IN.

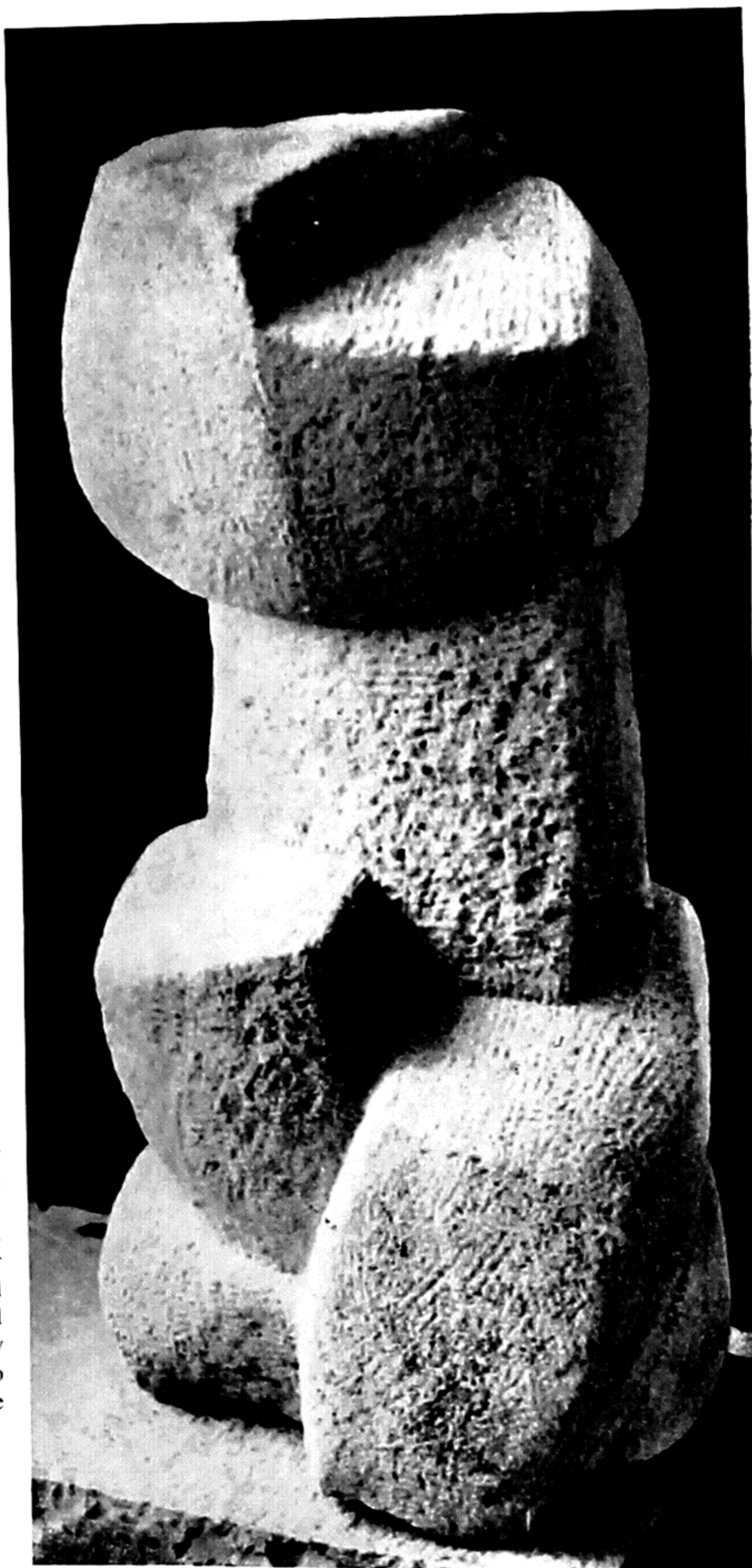


general and sculpture in particular. He taught himself wood carving, stone and marble carving and casting in lead and bronze. He first exhibited his works in the Bombay Arts Society's Exhibition of 1950 and years of devotion were rewarded when he won the bronze medal in this show. Since then he has been regularly exhibiting and has won many awards. In 1959, after fifteen years as a chemist, Davierwalla abandoned that career and devoted all his time to sculpture. His works are in the National Gallery of Modern Art, New Delhi and in several other collections.

Mature art can emerge only when inspiration and craftsmanship are matched. For the latter, a very sensitive appreciation of the intrinsic possibilities of the medium used is necessary, for the artist has to attest the truth within himself in terms of the truth of the material.

"Seated Figure" brings out this truth. It is in stone and the main contours of the sculpture as well as the disposition of component volumes follow the natural line of cleavage of this hard material. Straining after effects have been avoided and the piece has gained weight and monumentality through this adherence to the innate truth of the material.

SEATED FIGURE.
MALAD STONE 2½ FT.



Paintings of M. A. U. Menon

These two paintings are by Shri M. A. U. Menon, an amateur lover of art from Trivandrum, who is by training and profession an entomologist. He has had practically no facilities for learning the technique of painting except constant study of reproductions. Nevertheless, he has been able to achieve a vigorous rhythmic organisation in one painting and an evocative quality in the other which depicts Raga Punnaga Varali. This Raga evolved from folk modes used by snake-charmers and Menon has managed to get a sinuous, serpentine rhythm into his picture.

RHYTHM



Most of the other State capitals of India have institutions for painting and fine arts and many of them have in addition sketching classes for amateurs. Kerala is unique in having neither of these facilities, for the School of Arts at Trivandrum is really a school for crafts. The result is that a land which could produce the murals of Padmanabhapuram and Mattancheri is unable to produce a single artist of significance locally, although men from Kerala who have settled down elsewhere have set up brilliant records.

It is high time the Government of Kerala did something to remedy this tragic state of affairs.

K. C.

RAGA PUNNAGA VARALI





European

MADONNA AND CHILD
SOMTAGSBERG, AUSTRIA,
ABOUT 1380

Art Around 1400 Vienna Exhibition

A great exhibition entitled "European Art around 1400" was organised in Vienna during the summer of 1962, under the auspices of the Council of Europe which has to its credit several memorable exhibitions earlier: in Munich of Rococo, in London of the Romantic and in Paris of the origins of 20th century art.

PIETA, AUSTRIAN SCULPTURE, 15TH CENTURY





DUKE RUDOLF IV, FOUNDER OF VIENNA. AUSTRIAN PAINTING OF ABOUT 1365

Although the "international style" in vogue at this particular period of history was derived from a fusion of influences from a wide variety of countries, its essential unity knew no frontiers. Its exquisite blossoming and its flowing elegance are as apparent in French manuscripts or Italian drawings as in North German altar pieces. The lavish contribution of Austria, and particularly of its ancient capital, Vienna, to the European art of those days was undoubtedly an additional factor in the choice of Vienna for this exhibition.

In addition to the Austrian contribution, some 600 treasures representing every form of art were assembled from museums, collections of churches and monasteries from all parts of Europe, and from overseas countries as well. Besides well-known paintings such as the *Legend of St. Dionysius* from the Louvre, the *Niederwildung Altar* by Conrad von Soest, or the *Adoration of the Three Kings* by Stefano da Verena, the exhibition included sculptures such as the *Christ* by Claus Suter and the bust of San Rossore by Donatello, tapestries from Tournai

ST. JOHN AUSTRIAN
SCULPTURE. 15TH CENTURY





AUSTRIAN TAPESTRY ILLUSTRATING
A COURTLY ROMANCE 15TH CENTURY

ould help to reveal the basic identity beneath cultural manifestations all over the land. For instance, if the theme is the eighteenth century in India, we will have Rajasthani and Mughal paintings and the Mattancherri murals in the far south, all stemming from the inspiration of Vaishnavite lyricism.

Cathedral and some of the "Apocalypse" tapestries from Angers, and stained glass from Bourges, as well as some of the most famous manuscripts from the National Libraries of Paris and Vienna.

As for the works of art produced by the goldsmiths of the time, here was proof indeed that what we nowadays refer to as arts and crafts ranked equal in those days to the fine arts, with delicacy and precision of workmanship on a miniature scale figuring prominently in the general artistic pattern of the age. And this pattern is very far from being determined solely by the over-refined features of the feudal world during the last years of the Middle Ages, the art treasures of the Royal Courts that have all the enchantment of a beauty that is hardly of this world; it also contains the seeds of new trends and influences. The middle-classes were just beginning to assume importance; the individual (including the artist) was beginning to be aware of his own existence; the reality of things was taking on a new significance, and mankind's relationship to God was expressed in highly personal meditation, in devotional pictures and in the adoration of saints and relics.

The year 1400 saw the emergence of a new era in European culture, and the following years constituted an age of transition wherein the past rubbed shoulders with the future, as the exhibition clearly showed. And by no means the least important purpose of the exhibition was to give a clear picture of the infinite variety of these conflicting trends and relationships.

It is time that India also thought in terms of organising exhibitions of this type. They

Contemporary Yugoslav Sculpture

Contemporary Yugoslav sculpture begins with the works of Ivan Mestrovic, its already legendary founder, who has been living and creating his masterpieces in the United States for the past twenty years. Ivan Mestrovic died on January 16, 1962, in U.S.A. In accordance with his wish his body was brought to Yugoslavia and buried in his native village Otavice near Split in the Family Mausoleum, which was built according to his designs.

YEANNETTE R. STIJOVIC





MOTHER AND CHILD IVAN MESTROVIC

Although, Mestrovic's works are already considered classic, his enchantment with steel muscle and pathetic movement had to give way to a different conception of human greatness in which man, although no longer a monumental figure on a pedestal of glory, still retains all his heroic features. No one has marked this transition better than Frane Krsinic, one of the greatest living Yugoslav sculptors. His poetic realism which otherwise rests on rounded form and sensual line, reveals at times signs of hostility towards formal aesthetics. This tendency is seen in the distribution of illuminated surfaces, as well as in the method of modelling itself.

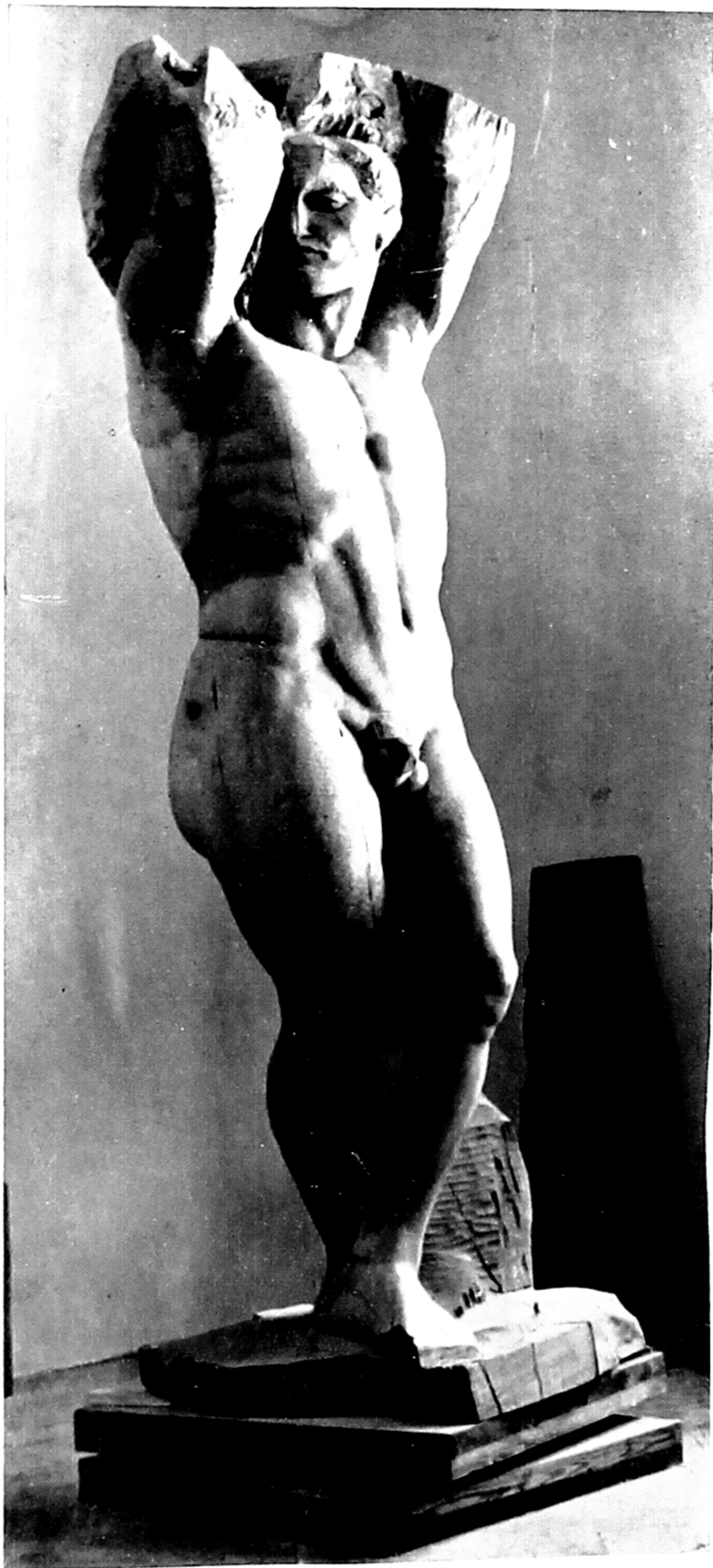
An outstanding place among the veterans of contemporary Yugoslav sculpture is occupied by Risto Stijovic, whose female figures and birds in wood, stone or bronze, radiate the mystery of an imaginary world. According to the opinion of a Yugoslav connoisseur, Stijovic is approaching an interesting synthesis of plastic elements, and the outcome of that attempt will probably result in a radical showdown with realistic procedure.

WATER CARRIER
R. STIJOVIC

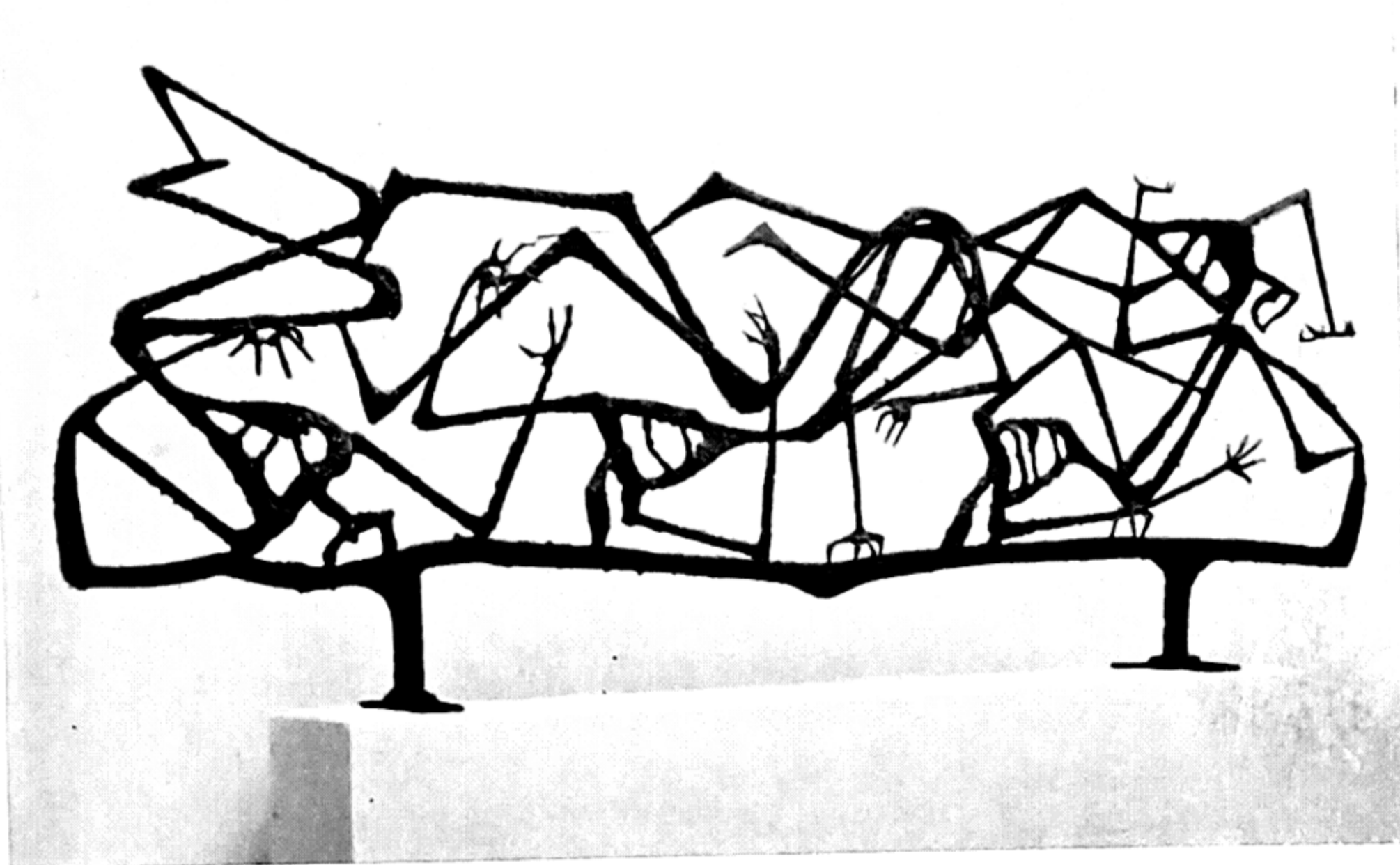




DANCING GIRL KOSTA ANGELI RADOVANI



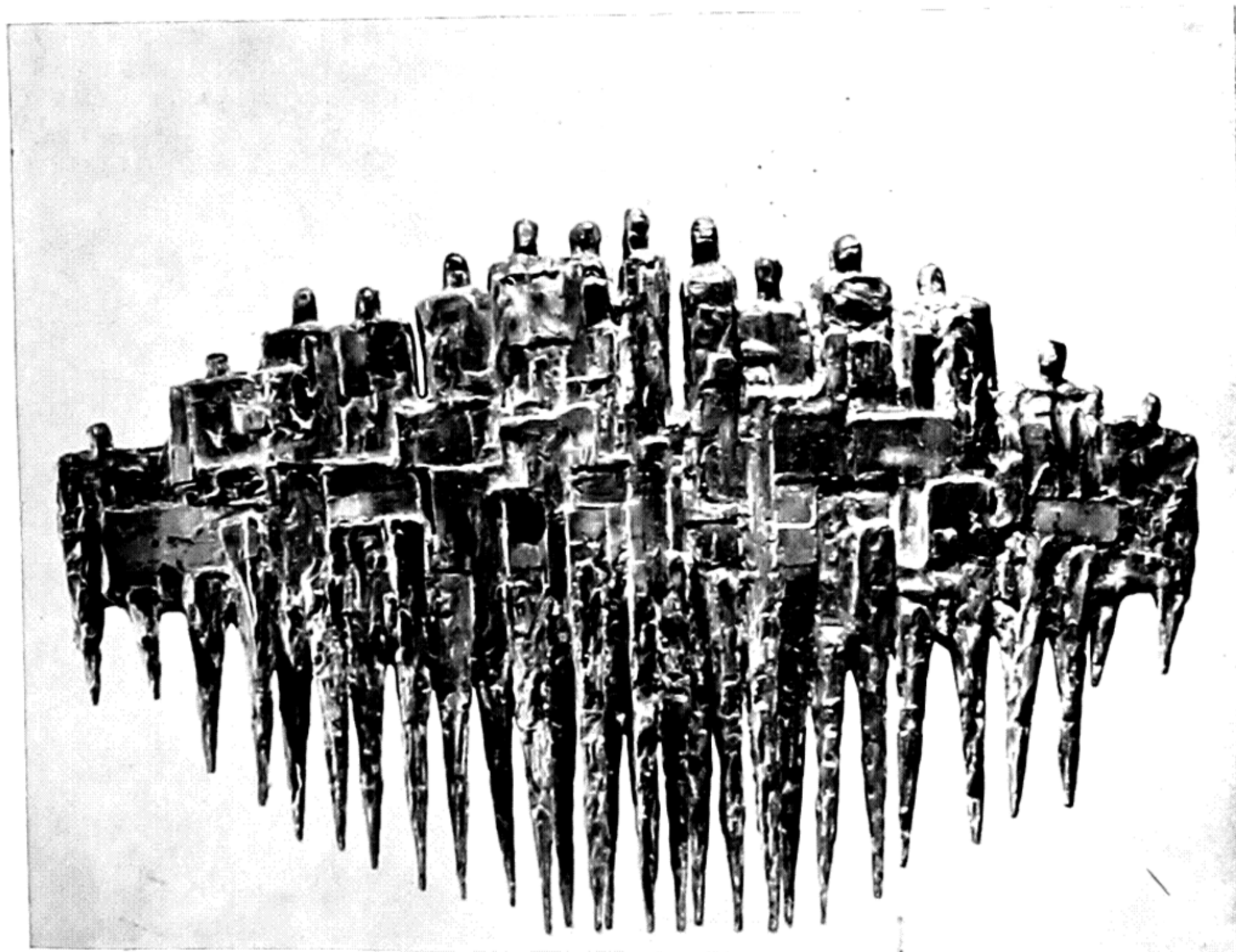
ADAM IVAN MESTROVIC



MAUTHAUSEN GLID MANDOR

The artistically rendered war and revolution experiences have been far more successful in Yugoslav sculpture than in painting. Among the older sculptors, Vanja Radaus and Vojin Bakic in that respect are sharply singled out. Radaus's roughly modelled "Tifusari"

DEMONSTRATORS II. BRONZE DRAGO TRSAR



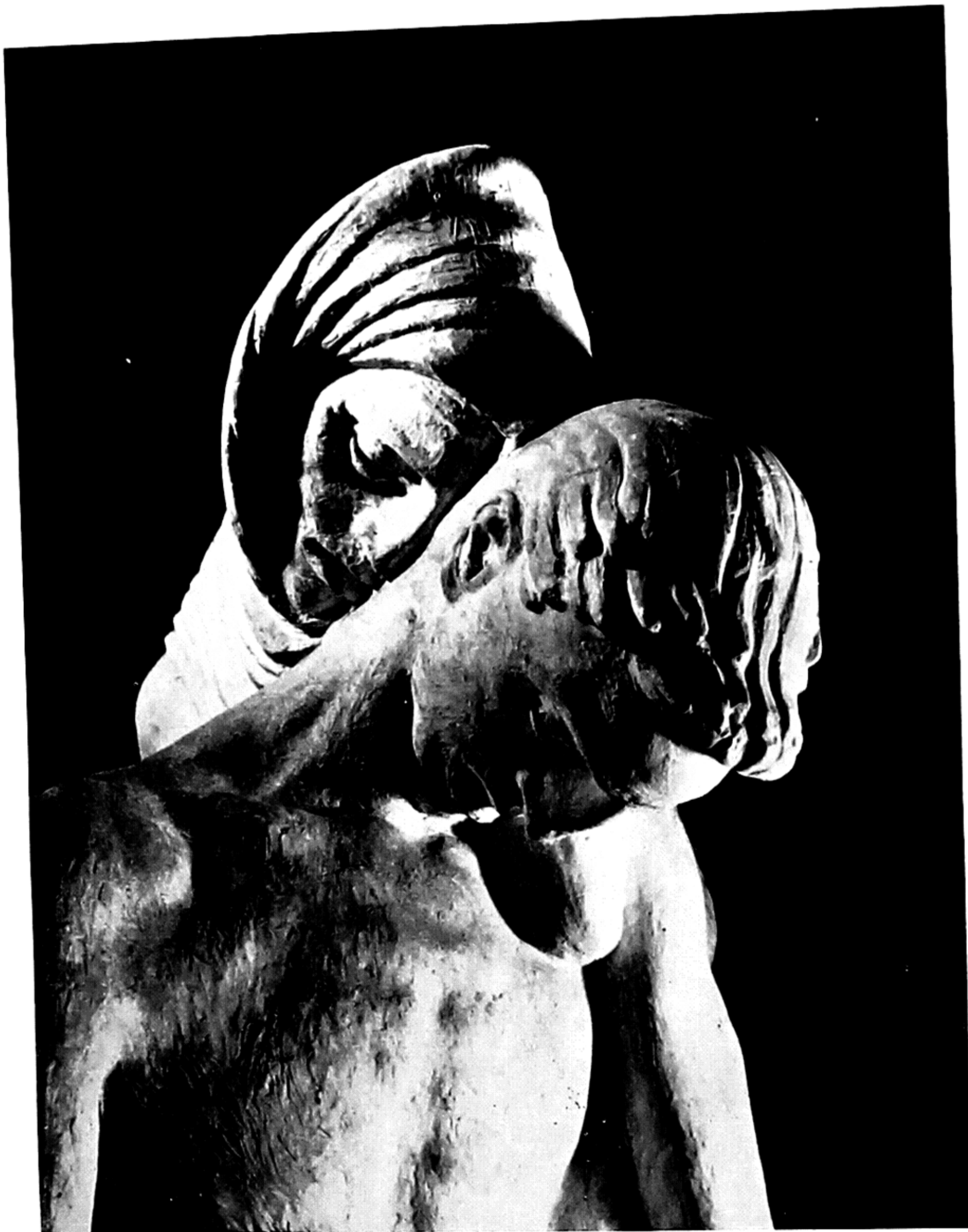
(typhoid victims) shows the author as an artist who inclines towards pathos and powerful gesticulation. A refined psychological perspicuity, especially in busts, is however characteristic for Bakie.

The war has been a creative trauma for a whole Pleiades of young sculptors. Vida Jovic, who herself survived a concentration camp, evokes horrifying memories of gas chambers and barbed-wire, although not as maturely and suggestively as Nandor Glid, whose symbolically conceived monument for Mauthausen represents both a moving reminder of the Nazi atrocities and highly artistic achievement. Zoran Petrovic communicates his wrath over the absurdity of man slaughtering man through sculptures created in metal scrap.

It has been observed that the members of the post-war generation of sculptors are rather inclined to a generalized way of modelling. While denying abstract art, Peter Hadzi-Boskov, for instance, seeks inspiration in extremely rudimentary forms. Vladeta Petric

TORSO VUJISIC

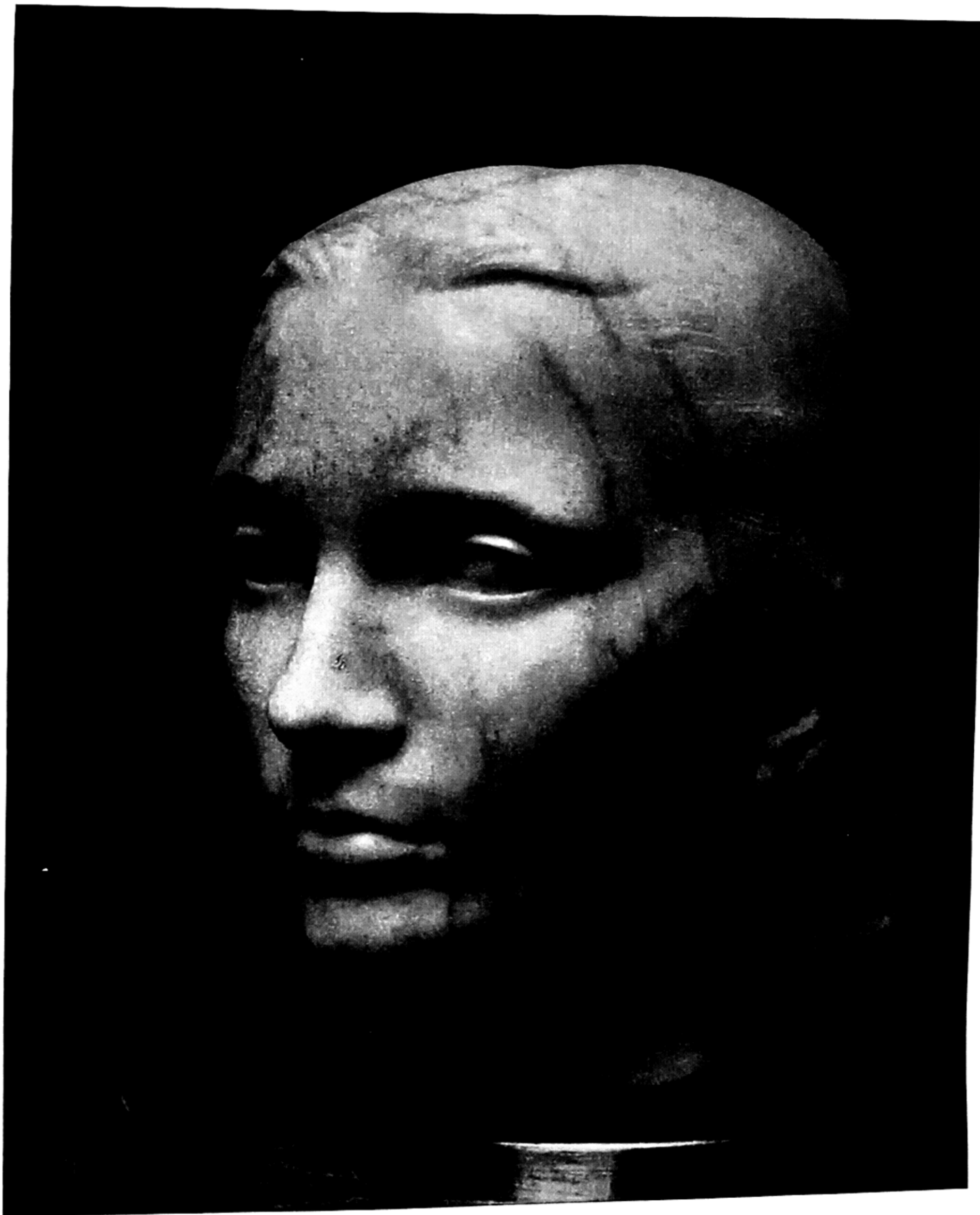




MOTHER AND SON HERO TOMA ROSANDIC

neglects the characteristics of the human body in his figures, while Vojin Stojic quite freely interprets pure form. Boris Anastasijevic takes excursions in a somewhat arbitrary orchestration of surfaces and masses, and Jovan Krathovil in cubistically accentuated expression.

Two abstract artists, Dusan Dzamonja and Drago Trsar, are gaining recognition at home and abroad. Dzamonja composes his sculptures using welded nails, charred wood and glass, convinced that the nature of the material used represents an extremely important means of expression. Trsar emphasizes form, which he believes to be firmly linked with the feeling of common destiny.



PORTRAIT OF THE ARTIST'S DAUGHTER BORIS KALIN

Sculpture has attracted Yugoslav women as well. It seems that in Belgrade there are more sculptresses than sculptors. Olga Jancic and Olga Jevric are at the top of that list. The former cultivates a seemingly shapeless sculpture which is nevertheless inspired



THE MOURNER WOOD R. STIJOVIC

by natural organic forms, while the latter makes bold use of cement and metal, creating works which, among other things, consist of opposing everything which is organic and geometric.

Chamba Rumal

Jasleen Dhamija

Tucked away in the Himalayan mountains in the north west of India, Chamba is one of the old hill states of Himachal Pradesh. Access to the capital of the State is even today through a single winding narrow hill road which has only recently been made motorable. The town of Chamba clings precariously to the mountainous ridges rising straight from the river Ravi.

STORY OF ELOPEMENT OF RUKMINI. ALL INDIA HANDICRAFTS BOARD'S COLLECTION



Chamba town became the capital of the State of Chamba only since the fourteenth century. Earlier Bramohr was the capital, which even today has impressive temples and palaces to mark the past glory.

Under the patronage of local princes Chamba developed a distinct style of painting, influenced, of course, by the better-known Kangra and Guler schools. It was here that a remarkable development occurred. The style of painting influenced the local tradition of embroidery.

The art of embroidery of Rumals with silk threads was practised probably from very early times. The women embroidered their cholies (blouses) and rumals (scarves), the latter being worn round the neck or tied round the head. These rumals were also presented at the time of festivals. Especially at weddings the gifts exchanged between the bridegroom's and the bride's parties were always covered by these beautifully embroidered rumals.

A strong sense of pattern is to be seen in some of the earliest embroidered rumals now preserved in private collections. The drawing is simple and primitive and goes with the prevalent folk style of painting. The figures are conveyed through a few lines and the general effect of the highly stylised and boldly represented figures is simple yet effective in impact. The flowers and trees are also drawn without the sophistication which developed later, influenced by the Pahari miniature style which in turn was influenced by the Moghul style of painting.

The theme of the embroidered rumals is generally Rasleela (Krishna, the divine beloved dancing with the maidens of Brindavan). The execution is simple, with a needle and untwisted silk thread in variegated colours, and the closely woven, cream-coloured, hand-spun and woven Khaddar is embroidered in a double satin stitch.

The figures are filled in carefully so that the effect is similar on both sides and after the colours have been filled in fully the outlines are worked, generally in black silk using the simple stem stitch. After embroidery, the untwisted silk spreads evenly over the embroidered surface making a smooth silken surface enclosed within the black outlines, contrasting in texture with the rustic muslin and giving a greater depth to the design. To decorate the rumal further and to bring out yet another texture, "Badla" (silver wire) is used for decorating the border of the garments shown as worn by the figures or for working out the jewellery.

In the folk style of embroidery, the cholies embroidered by the women for their personal use show that the women made their own designs and patterns. In one of the cholies one can see the interesting pattern evolved from a bird motif. The bird's beak is drawn on one sleeve and the motif is carried on to the other sleeve where it ends with the tail of the bird. In the folk style representation of Krishna and the maidens in the Rasleela, strange bird-like heads are drawn for the human forms. This form of embroidery continues to be practised even today.



RAS LEELA
VICTORIA AND ALBERT MUSEUM



TEN INCARNATIONS OF VISHNU (DETAIL) JASLEEN DHAMIJA COLLECTION

It was in early sixteenth century that the stylised Pahari school of painting of which Chamba is an important branch was developed. The earliest rumal influenced by the Pahari style belongs to the late sixteenth century. In a small historic Sikh shrine in the Gurdaspur district of the Punjab there is a piece of Chamba embroidery believed to have been embroidered by Babey Nanki, the sister of Guru Nanak, the first Guru of the Sikhs.

Another example of Chamba embroidery which is one of the finest specimens of this art and which can also be accurately dated is a wall hanging depicting the battle of Kurukshetra. This was presented by Raja Gopal Singh of Chamba to the British in the eighteenth century and can now be seen in the Victoria and Albert Museum, London. The theme of another interesting Rumal which can be dated to the eighteenth century is Rukmini Haran, the elopement of Rukmini with Krishna. It is in the collection of the All India Handicrafts Board. This Rumal faithfully follows the tenets of Pahari miniature painting and is perhaps the highest achievement of painting on cloth with the silken thread. On the right hand side below can be seen the preparations for the marriage, the "Vedi" decorated with parrots under which the actual marriage ceremony is to take place and maidens hurrying to and fro while the female musicians make music. A lady lifts

the hanging on the door of the compound wall to join the festivities. On the left side, friends and relations are busy preparing Rukmini for the wedding. One combs her hair, another holds a mirror, a third decorates her feet, another seated on the floor grinds unguents for anointing her body. On the upper left, Rukmini goes in a procession with gifts and offerings, dressed in her red marriage clothes, to pray for the last time to Lord Krishna whom she had sworn to marry, asking him to protect her honour. Krishna appears in his chariot and carries her away.

The rumal must have been drawn by a consummate artist of the Pahari school of painting. The overall composition, the flowing lines of the figures, the balance in the composition and the harmony of the colours as well as subtle hues of the stone colours currently used in Pahari painting point to the fact that the drawing, colour distribution, etc. have been worked by a master painter. The motifs of flowers and trees are the same as those earlier used. They have, however, been stylised and the brilliant hues used in the folk style embroidery of purples, brilliant pink, lemon yellow and moss green have given way to ochre yellow, dark green, etc.

This style of embroidery became so widespread and popular with visitors that it came to be known as the Chamba Rumal Embroidery. The earlier folk style, though it continued to be practised in the homes, was considered fit only for domestic use. The interesting point, however, was that the same women who took their cloth to the house of the painter to have the design drawn on the cloth and the colours indicated, continued also to make their own drawings and prepare the rumals with the folk motifs.



BATTLE OF KURUKSHETRA. VICTORIA AND ALBERT MUSEUM

The traditional style of embroidery is fortunately still not extinct as many believe it to be. It has recently, however, been on the decline and has become little known outside its home. The current revival of handicrafts in India has given a new base of life to Chamba embroidery and it is once again becoming a living craft.

A master needle woman, Maheshi Devi, practises this embroidery with all the consummate traditional skill and teaches the young women of Chamba to embroider in the traditional style in the Chamba Embroidery Revival Centre started by the Himachal Pradesh Industries Department. Even now the main theme is of Krishna, the cowherd, the divine flutist, loved by all maidens.

Book Reviews

RGYAN-DRUG MCHOG-GNYIS, published by Namgyal Institute of Tibetology, Gangtok, Sikkim. Rs. 25/-.

The Namgyal Institute of Tibetology, Gangtok, Sikkim, was established in 1958 with Maharajkumar Palden Thondup Namgyal as its President. This publication is the first art publication of the Institute. There are five plates in colour of thankas of sublime beauty from the collection of the Maharaja of Sikkim. These thankas were painted in the middle of the seventeenth century. From their style and treatment influence of the great Chinese master painters is evident.

In Plate I the thanka reproduced depicts the Buddha in the bhumisparsha mudra. Characterised by simplicity and delicate colouring this thanka is a priceless art relic. One can feel the nobleness of the Buddha and His supreme wisdom radiating from this picture. In another thanka Nagarjuna, the exponent of Mahayana Buddhism, is shown with Aryadeva seated on a blue raft floating on the ocean. In the foreground is the serpent princess presenting the book containing the sermon on Prajnaparamita. In a cloud over the head of Nagarjuna is Bodhisattva Manjusri. Both the Buddhist saints Nagarjuna and Aryadeva are painted with supreme skill, and the thanka radiates peace and wisdom. Asanga and Vasubandhu, the exponents of Yogachara school, are shown in Plate III with the Bodhisattva Maitreya on top. In the foreground are sprays of flowers. Dignaga and Dharmakirti are depicted in Plate IV. The treatment of pines in the background is very pleasing. The saints Gunaprabha and Sakyaprabha are depicted in Plate V with Samantabhadra on one side of the picture. The blue, red and green colours of these paintings are soothing and release emotions of *shanta rasa* in the beholder. Simplicity of composition, delicacy of colouring and mystic feeling are the characteristics of these thankas. Mahayana Buddhism inspired truly great art in China, Japan and Java. Here is another instance of its impact on art in Sikkim, the Himalayan kingdom which is a repository of a great art tradition. On the palette of these artists were the colours of the rainbow, and with what feeling and delicacy they have applied them. In these thankas we see the visions of saints transferred into paintings of sublime beauty. Reproductions are excellent.

The text has been prepared under the guidance of Shri Nirmal C. Sinha, Director of the Institute, who had the benefit of the opinion of a number of distinguished Lamas and scholars of Gangtok.

The Namgyal Institute and its enlightened President, Maharajkumar Palden Thondup Namgyal, deserve our thanks for this publication which has brought the religious art of Sikkim within the reach of lovers of art who are not fortunate enough to travel to Gangtok.

M. S. RANDHAWA

INDIAN BRONZES: By C. Sivaramamurti, Marg Publications, Bombay. Rs. 20/-.

Need of a popular book on Indian Bronzes has been felt for a long time. In this book Mr. C. Sivaramamurti describes 54 masterpieces from public as well as private collections in India and abroad. In a brief introduction he gives an outline of the historical background of bronze images and also describes the mode of their casting. Undoubtedly the outstanding masterpieces are from the Pallava and the Chola periods. The Pallava image of Avalokiteswara in Amaravati tradition in the Victoria and Albert Museum is a noble piece of art. Krishna and his two consorts from the Government Museum, Madras, is a beautiful example of East Chalukyan art. In the images of women is symbolised the modesty and the beauty of Indian womanhood. The image of Sita from Madras Museum belonging to the early Chola period is a specimen of rare beauty and craftsmanship. Reproductions are excellent and lay-out is attractive. The only defect which deserves to be pointed out is that instead of italics bold letters have been used which obtrude in the text. It is hoped that the other publications, which the Marg Publications would produce would be free from this defect. Marg Publications deserve hearty appreciation for this fine publication which, it is hoped, will be appreciated by all lovers of art.

M. S. RANDHAWA

KALIGHAT DRAWINGS with introduction and notes by W. G. Archer, Marg Publications, Bombay. Rs. 12/-.

Credit goes to Mr. W. G. Archer who was the first man to point out the artistic significance of the bazaar paintings of Bengal, popularly known as Kalighat Drawings. In this publication 21 Kalighat Drawings are reproduced. In the drawings of women with their simplified lines is visible the art of Jamini Roy. It seems that he drew his inspiration mainly from these Kalighat Drawings. The bearded Shiva, with his snake-like locks, is an image of fury and wrath (plate 4). Plate 6, which is described as 'Yogi', is really that of Ravana who is on his mission to abduct Sita. The quarrels of co-wives and the fate of the husband who is between two furies is eloquently illustrated in some of the drawings. The most interesting drawings are of Elokeshi, the wife of a middle-class Bengali *babu* Nabin, who falls in love with the *mahant* of Tarakeshwar. Mr. Archer provides an interesting as well as an informative introduction and notes to the drawings. Reproductions are excellent and the book is attractively produced.

M. S. RANDHAWA

PRINCIPLES OF COMPOSITION IN HINDU SCULPTURE, CAVE TEMPLE PERIOD: Alice Boner: E. J. Brill, Leiden, 1962.

Many centuries ago Plato and Pythagoras found clue to the mystery of beauty in numbers. It is certain mathematical and geometrical proportions which give beauty not only to organic forms but also to painting and sculpture. In this book Miss Alice Boner analyses the compositions of 21 Vaishnavite and Shaivite images from Mahabalipuram, Badami and Ellora which were carved under the patronage of the Pallavas, Chalukyas and the Rashtrakutas. After many years of careful observations and analysis she detects the presence of a cogent compositional lay-out. Each analysis presented by a photograph of the sculpture and by two line diagrams, one showing the space—division or measure, and the other time-division or movement. In some of the images of the Devi, e.g. Mahalakshmi from Cave 14 and from Kailashanatha temple from Ellora as well as from Mahabalipuram is revealed in a circular composition centred on the navel of the image of the goddess. It is the circle with its continuity and circular rhythm which explains the beauty of these images. As Miss Boner remarks, "the circle is always the fundamental determining factor...Between the centre and the circumference of the circle there is the indissoluble connection of polarity, from which nothing can escape. The movements thrown out by the centre are collected by the circumference and reversed towards the centre, or an unending movement may arise and flow round the circumference, held together by the centre." Her observations are confirmed from an Oriya palm-leaf manuscript on architecture entitled *Shilpa Prakasha* written in Sanskrit in the 10th or 11th century A.D.

So far scholars of Indian sculpture have concentrated on its archaeology or its aesthetic value. It is for the first time that an attempt has been made to go deeper into them and to discover the basis of their compositions. This is an original approach to the study of Hindu religious sculpture, and it should be of interest to all the students of Hindu art. A new horizon has been opened, and the author deserves our warm appreciation for this fine achievement. The publishers have brought out this book in a simple and dignified manner and it is hoped that it would be welcomed by all people who are interested in the sublime beauty of these images and their inner structure.

M. S. RANDHAWA

CIRE PERDUE CASTING IN INDIA: Ruth Reeves : Crafts Museum, New Delhi. 1962 : Rs. 16.50.

The book entitled "Cire Perdue Casting in India" written by Ruth Reeves and published by the Crafts Museum of the All India Handicrafts Board, Ministry of Commerce and Industry, Government of India, constitutes an exhaustive study of the lost-wax process of metal casting in India. A foreword by Smt. Kamaladevi Chattopadhyay, Chairman of the All India Handicrafts Board, has greatly enriched the book.

The present volume has grown out of the Crafts Museum's scheme to produce authoritative as well as useful works on Indian arts and crafts and also to pay homage to our master craftsmen. The preparation of this book was entrusted to Ruth Reeves, a Fulbright scholar, and over two years attached to the Crafts Museum, New Delhi. Long considered a well known textile designer in the United States and an abstract artist whose work is in the collections of many museums, Ruth Reeves, of course, came to India in 1956 primarily to paint.

However, she became so interested in Indian arts and crafts that when she saw how fast they were disappearing, instead of painting, she made an all-India tour to photograph regional crafts and their techniques of production. In her six years of studying Indian crafts her perceptive eye has been fascinated particularly by the beautiful ancient and contemporary bronzes cast by the lost-wax in cire perdue method. One of the incredible facts about this ancient technique is that not only was it practised in India as long ago as 5,000 years, but it is still a living tradition today.

This book illustrates the different techniques involved in hollow and solid metal casting. Some highlights of the book are discussions of:

Archaeological and historical evidences and references; techniques as followed by the Kainkuya Mals of Bengal; techniques as followed in Bihar and Orissa; techniques as followed in Madhya Pradesh and finally techniques as followed in Madras. The wide use of specific illustrations presents each introduction clearly and precisely.

In an introductory and historical 26-page study, the author surveys the origin of the fascinating process and has examined the evidences which trace that this goes back to the pre-historic period, as could be found from a number of objects in the Harappa culture of India. However, this method of metal casting eventually found an honourable place in Shilpa Shastras, ancient Indian treatises, which have for centuries guided and regulated the manufacture of crafts in this country. This book describes the carefully laid out rules for metal casting. They are very elaborate and make imposing and impressive reading. Of course, what is so fascinating about it all is the fact that they are still faithfully observed in this craft.

Ruth Reeves' book "Cire Perdue Casting in India", not only provides this very necessary background before initiating the reader to a critical survey of the existing techniques of the lost-wax casting in different regions, but also describes the religious and social life of the crafts—the source of instruction of their art forms. None would disagree with the author when she says: "The metalsmiths living and working in these various centres spring from different block stocks,

belong to separate professional and social groupings, speak hetero-languages and hold diversified religious concepts. In connection with their work, however, there exists one commonly shared aspect: the vitality of religious expression with which their copper-alloyed brass and bell-metal specimens are invested. Even the more strictly utilitarian rice-measuring bowls are designed and executed as if for temple containers."

In the foreword, Smt. Kamaladevi Chattopadhyay has also stressed this point that "the author has pointed out a very significant point which is of enormous importance to us today. Designing was always functional. In other words, except for the religious images made for worship, all else was for utility. Rather it was the other way round. Whatever articles, however, mundane their use, had to be beautiful. Aesthetic was not divorced from utility. Man does not merely need things, he wants them to be good to look at. There is an innate irrepressible hunger in us which craves for something better than the ordinary. The *cire perdue* process is a lasting and living homage of this desire to experience and elation, lifting man out of the common and the drab and make of him an inspired soul."

Ruth Reeves has no hesitation in contending that although it is not essential to include here an account of when and where objects cast in the *cire perdue* process have appeared on the Indian horizon since the middle of the 3rd millennium B. C.—other publications and museum presentations of this country's metal arts having already stressed this vital information—nevertheless, spurred by the statement, "When we examine the growth of culture in human history we are examining man's eminence." A study of *cire perdue* casting in India will make the reader share the views of the author, for so convincing are her well substantiated and scholarly documented findings and scientific interpretation.

The illustrations in this well got up book have been chosen with much care and the notes on the plates are illuminating. For the scholars and artists of today who labour in styles and forms, this book with its interesting and bold illustrations and scholarly notes on an art tradition with their abundant qualities of dynamic plastic design, will suggest a path so ancient and so new.

A. M.

LALIT KALA CONTEMPORARY No. 1. Lalit Kala Akademi.

It is with very great pleasure that we welcome the inaugural number of the Lalit Kala Contemporary, especially since the gestation was very prolonged and rumours, at once disquieting and amusing, had been reaching us about the release of the journal being held up for months after the production, while the million dollar question of how much to charge the public was being fought out by financial pundits.

The number opens with a very thought-provoking editorial by Dr. Mulk Raj Anand. To the extent that he sees a contradiction between the "idealistic philosophy of Vedanta" and the doctrine of Rasa, he is sharing in the widespread misapprehension of Indian aesthetic doctrine which is now centuries old and can be corrected only by a depth exploration of the world-vision of Vyasa which was essentially an aesthetic world-vision. But we should be grateful to Dr. Anand for emphasising the relevance of the Rasa doctrine, for another wide-spread fallacy regarding it is the belief that it is applicable only to poetics. On the other hand, it is a doctrine of general applicability in all fields of art. The clarification of this is especially useful, at the beginning of a number devoted to the Bengal Revival, for the important personalities of that movement attached great importance to Rasa and Bhava or the feeling enshrined in artistic creation.

But an uncritical acceptance of declared objectives would not be wise, without checking them against actual practice, and also without clarifying the unconscious influences that percolated into the movement. An objective assessment of the Bengal Revival has been bedevilled by complicated cross currents of opinion: the hostility between the naturalism of Ravi Varma and

early work of Bombay on the one hand and the "idealism" of the Revival, and the rejection of all these outlooks by the radical expressionism of today. Here one should be grateful to Dr. Goetz for throwing light on the affinities between Ravi Varma and the Revival which are profoundly true however violently either school would have repudiated them.

Another extremely important contribution for the assessment in correct perspective of the Bengal Revival is Asok Mitra's "Forces Behind the Modern Movement". He brings out clearly the dangers of atavism and imitation latent in harping excessively on the need for nationalism in art.

The rest of the journal studies the contributions of the pioneers of the Revival. Though profusely illustrated, the reproductions widely vary in quality and one hopes more care will be given to this aspect in the subsequent numbers.

K. C.

REPORT OF THE SEMINAR ON INDIAN ART HISTORY (1962) Lalit Kala Akademi: Editor Dr. Moti Chandra.

This small volume gives a report of the Seminar on the Problems of Indian Art History held at Banaras in March 1962, under the auspices of the Lalit Kala Akademi.

The dangers in giving dynastic labels to periods of art was brought out by Shri A. Ghosh, Director-General of Archaeology, with special reference to the art styles associated with the Satavahanas and the Kushanas.

The participants in this Seminar would be horrified if anybody pointed out that Marxist meanings lurk behind their speculations. But the essence of Dr. Nihar Ranjan Ray's paper on the art of the Krishna Godavari Valley and of the comments of Dr. V. S. Agrawala on the extensions of the Gupta art is that Roman gold pouring into the country against imports of fine textiles from India brought not only affluence but also in some respects determined the art styles themselves.

The last topic of discussion was pre-Moghul painting. The discussions did bring out the untenability of the claim made by Khandalavala about the derivation of Rajasthani painting from Moghul painting. But there was nothing particularly new here as the manuscripts of Malwa and U.P. which are the main evidences for the independent origin of Rajasthani painting have already been studied in detail by men like Archer, Skelton etc.

K. C.

INDIAN SCULPTURE. By C. Sivaramamurti. Indian Council for Cultural Relations, New Delhi, 1961. Rs. 25/-.

While Indian scholarship can match traditions anywhere in the world in dedication, it cannot be denied that till recently art was swallowed up by archaeology and the distinction between the aesthetic and the antiquarian was not clearly perceived. But, luckily, things are changing today.

It is clear that the assignment which Dr. Sivaramamurti, one of our foremost scholars, received from the I. C. C. R. was very precise: a short, readable survey of Indian sculpture. The savant has fulfilled the assignment excellently well. Only a man with a thorough mastery of the subject could have covered the ground so adequately in such brief compass.

The ideal simplicity of the narration can be very deceptive, for the author has packed lot of matter into it. Historical sequence is maintained in links, which are brief but adequate. An instance: "As the power of Mauryas weakened, Pushyamitra Sunga came to power in Magadha, Simukha Satavahana in the Deccan, and Kharavela in Kalinga. Art flourished in all the three kingdoms." Likewise, the understanding of sculpture is illuminated by brief summaries of the literary themes, like Jataka tales, etc. A keen student of Sanskrit literature, Sivaramamurti throughout traces the influence of poetry on sculpture. Quotations from Kalidasa's description of beautiful women—"slightly bent by the weight of her breasts", "of slow gait because of the burden of her hips"—help us to appreciate better such masterpieces as the whisk-bearing damsel from Didarganj.

There are nearly fifty photographs, carefully selected for their typical quality and superbly rendered by the camera.

K. C.

AN INTRODUCTION TO INDIAN ARCHITECTURE by Dr. Charles Fabri; Publishers: Asia Publishing House, New Delhi—Rs. 10.50.

This work should fill a long standing gap in the available literature on this subject for it travels along a furrow of its own. The trouble with studies of this character has been that when historians attempt them, they load them with 'facts and figures' that make them burdensome text books. There was need for this difficult subject being handled by an artist who is equally at home with Indian sculpture and Indian painting. Ancient Indian architecture cannot be discussed without deep knowledge particularly of sculpture.

Our educational system has meant that an average graduate today is capable of discourse on the chatty subject like politics but when it comes to an aspect of our culture particularly in its historical context, he puts up a green appearance, so wide are the gaps in our general education. It is not realised even in high academic circles in the country that aesthetic values are not so insignificant that their appreciation can come to one without education, hence the significance of this work. It has, therefore, not arrived a day too early. Written in an intimate style that simulates the aesthetic consciousness, it traces the development of this art from Indus Valley Civilisation to contemporary architecture. Discriminatory powers have been shown in sorting out the vast and complicated material. Selection of illustrations is discreet and communicative and it takes the reader, with consummate skill, through the rich corridors of our architectural heritage to the present day C.P.W.D. architecture which received a deserved rebuke for perpetuating architectural inexactitudes on *Lutyens* designed New Delhi as do designers of Chandigarh for their arrogance in ignoring our tropical climate.

Personal interpretations given to some of the aspects of ancient Indian architecture by the author are inspiring and should create curiosity in both the scholar and the casual reader. This work should form a spring-board for further studies by the enquiring mind. Glossary of work is meaningful. The entire work breathes scholarship. Other works by this author in these series will be looked forward with interest.

D.N.D.

THE DIVINE FLUTIST. (Lord Krishna) Miniature Paintings. Edited by Prabhudas Balubhai Patwari. Published by Sheth Sakaralal Balabhai. Rukshmanibai Vakil Madan Trust. Ahmedabad. 6. Rs. 14 or 30s.

Shri Vallabhacharyaji (1538 V. S. 1587 V. S.) was the founder of the Vasihnava sect called Pushti Marga. To quote the editor: "Inspired by the *Pushti Marga* poets of the day flooded the people with torrents of devotional songs of a highly classical pattern which in turn inspired many

artists to create excellent specimens of visualised miniatures from the enchanting music.” Most of these miniatures depict episodes from the life of Sri Krishna.

It was Dr. Coomaraswamy who in 1913 drew attention to the Jaina “Kalpa Sutrās” of Gujarat. Later Shri Nanalal C. Mehta elaborated upon this subject and his learned articles helped to bring to light a mass of manuscripts adorned with miniatures in the border regions of Marwad and Gujarat. The title of the album is derived from the Vaishnava miniature of about the period 1450-1600 A.D. which is to be found in “the last folio of the Bhagavata Dashama.”

Raga Sindhudo is a Rajasthani miniature of the 17th century and the tempo of movement depicted would do credit to a painting by a master. The titles of the other plates are: Ragini Gurjari, Krishna in Brindavan, Kaliya quitting the Jamuna river, Krishna lifting Govardhana Hill, Deliverance of Four Demons, Incarnations of God, Narada’s Sojourn in Uttarakhanda, Yashoda and Krishna, the last-named inspired by the Raga Asavari is an unusually lovely painting.

Besides texts accompanying each plate Ravishankar M. Raval, and Principal J. G. Shah have each contributed an illuminating article, explaining respectively the miniatures and giving an outline of the life of Sri Krishna.

J. V.

HALDAR

PANIKER

HUSAIN

PRODOSH DAS GUPTA

RAMKINKER

Contemporary Indian Art Series. Lalit Kala Akademi. Each Rs. 3.75.

The Lalit Kala Akademi’s Contemporary Indian Art Series fulfils a long-felt need, for in India we have no other such series of small, abundantly illustrated monographs on contemporary artists, whereas there are many excellent editions for European artists.

One feels, however, that the series could have been planned a little more systematically. The inclusion of Haldar shows that the Akademi accepts that the expression ‘contemporary Indian art’ reaches back to include the Bengal Revival. This is fair enough, but in that case a volume on Abanindra Nath Tagore should have preceded volumes on any other artist of the Revival.

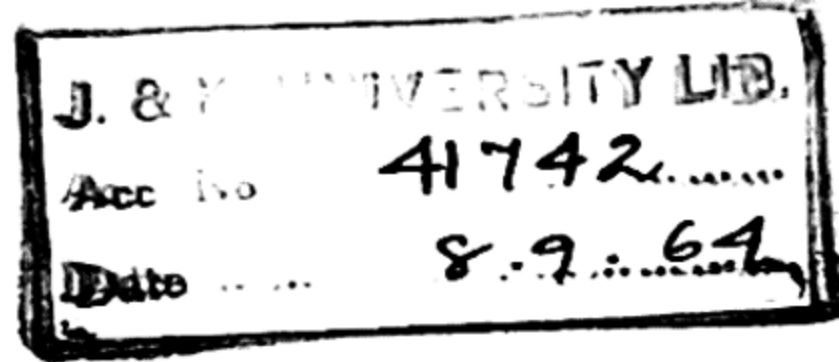
The selection of illustrations for a volume on what is essentially period art presents difficulties. It is of course legitimate to include pictures which have some germinal quality as regards the developments that took place subsequently. From that point of view, the pictures in the Haldar volume which explore the autonomous possibilities of rhythm, freed from narrowly limited representational obligation, are relevant and interesting. But a book on period art should necessarily have some of the best specimens that reveal the aesthetic intention of the period. Here one begins to wonder whether justice has been done to the period or to Haldar. Most of the pictures of this type in the volume are open to the criticism that has been levelled against inferior revivalist work—that they are satisfied by a weak prettiness and that they lean heavily on literary and mythological associations. It is a pity that some of the best pictures of Haldar, included in O. C. Gangoly’s volume, now out of print, do not appear here.

With Paniker, we are squarely in the midst of modernism. But here again, the selection of illustrations is slightly lop-sided. In his present phase, Paniker is fascinated by the forms he has been able to derive from South Indian bronzes. His experiments and variations are undoubtedly interesting, but a monograph on an artist should be like a retrospective exhibition and do justice to all stages of his growth. Academism seems to be out of fashion now, but that is because the radical modernist confuses academism with stodginess. Backed by inspiration, the

strong sense of structure of academism can yield stable, enduring beauty. A few years ago Paniker was producing some magnificent landscapes and powerful figure studies of this type. If he does not want to do any more of that type of work, nobody can compel him. But in a monograph of this type, the public has a right to expect an adequate number of pictures of that phase as well.

The monograph on Husain is the best of the three on painters in this group of five. Husain is one of the most outstanding personalities in contemporary Indian painting. Modernism cannot help being derivative, since the world has shrunk today and influences cross regional barriers almost overnight. But Husain has perfectly assimilated all the influences that have played on his sensibility and his creation is individual, monumental, authentic. His modulations of representational form are always meaningful and he has a superb sense of colour. His greatest works have a genesial and prophetic quality, whose power is always felt even when their symbolism is not immediately understood. The illustrations adequately cover the range of his expressive power.

In the revival of art sculpture lagged behind painting, probably due to the sheer economics of work in that medium. But it has caught up and today we have sculptors turning out quality work of international standard. Ramkinker, who incidentally is a powerful painter as well, is basically a classicist, but he has also done some controlled explorations into modernist expression. Prodosh Das Gupta refines and streamlines a sound academism to the maximum freedom in plastic simplification and rhythmic organisation, but he does not believe in too violent a deviation from natural form. While both monographs are beautifully produced, in the case of some illustrations of Das Gupta's works, the camera-work has been exceptionally brilliant, realising the plastic intention of the artist through fine modelling with light and shade.



Art Chronicle

PERIODICAL EXHIBITIONS

January 6, '62:

H. E. Mr. Jean Paul Garnier, Ambassador for France inaugurated an exhibition of paintings by Jehangir Sabavala.

January 8:

Primula Pandit held an exhibition of her ceramics.

January 9:

A Photographic Exhibition "Twenty years of the Federal People's Republic of Yugoslavia" was opened by Mr. Inam Rahman, Secretary of the Indian Council for Cultural Relations.

January 16:

An exhibition of paintings by Shri Brahmjit Singh of Patiala was held.

January 18:

Sakti Burman who has been in Paris for the last five years held an exhibition of his recent paintings.

January 19:

Kammie Soni held her first show of paintings.

January 21:

R. K. Bhatnagar held an exhibition of his paintings.

January 24:

In cooperation with the Indian Council for Cultural Relations, the AIFACS organised an exhibition of works by the world renowned Chilean artist Prof. Francisco Otta.

January 26:

E. H. Bowen held his exhibition.

February 1:

Bhagwan Kapoor, winner of the National award in 1959 held his first exhibition of paintings in Delhi.

February 3:

An exhibition of paintings by Naresh Sengupta was held. Shri Sengupta is an art teacher at the Government Secondary School, Kololo, and at the Shrimoni Training College in Uganda.

NATIONAL EXHIBITION OF ART 1962

January 21:

Dr. S. Radhakrishnan, Vice-President of India, inaugurated the National Exhibition of Art at the newly constructed Rabindra Bhavan in presence of a distinguished gathering.

This year there were 103 paintings, 24 sculptures and 20 graphics from 100 artists out of 1284 entries by 543 artists. The Vice-President presented awards to the following artists:

Mr. Himmat Shah, "My play Zeno" (oil)
 Mr. Arun Bose "A Man and Wall Painting" (oil)
 Mr. M. Reddeppa Naidu "Snake with Animals" (oil)
 Mr. Somnath Hore "Birth of a white Rose" (etching)
 Mr. A.A. Raiba "Trees" (gouache)
 Mr. Gulam Mohammed Sheikh "Chase" (oil)
 Mr. A. P. Santhanaraj "A Version from Brindavan" (oil)
 Mr. Akbar Padamsee "Juhu" (oil)
 Mr. S. Dhanpal "Christ and the Cross" (Plaster)
 Mr. Inder Jeet "Desperate" (plaster)

Inaugurating the exhibition, the Vice-President said that Art was the bridge between visible and invisible values. The artist must have the perception to see beyond the factual reality and show it for the refinement of the human soul.

He warned the artist not to be content with the country's past artistic glory and said that we can not be judged by our past record but what we do in the present. It is by concentration that the artist lifts himself above the commonplace to creative heights. It was the artist's responsibility to elevate people's taste, not to pander to it.

February 12:

Mr. J. E. Schaap, Cultural Attache of the Dutch Embassy opened an exhibition of paintings by Yvonne Kracht, a Dutch painter who had studied in Holland and Belgium.

FIRST ALL INDIA PORTRAIT EXHIBITION

February 19:

The first All India Portrait Exhibition organised by the AIFACS was inaugurated by Sir Paul Gore-Booth, High Commissioner for United Kingdom in India.

Out of 195 entries by 76 artists 39 exhibits by 31 artists were on display.

Following were the awards:—

1. Chittaranjan Das Rs. 750/- for the best portrait.
2. Yashwant Mali—Rs. 500/- for the 2nd best portrait.
3. Saradindu Sen Roy—Rs. 300/- for the 3rd best portrait.

March 5:

In collaboration with the USIS, the AIFACS organised a lecture by Mr. and Mrs. Milton Glick, representatives of the American Institute of Graphic Arts. It was illustrated with lantern slides on book illustration, book covers, posters. They also displayed some fine specimens of painting and designing of illustrations. They appealed to the artists in India to turn their attention to book illustration and creation of fine graphic designs.

March 6:

Sponsored by the Ministry of Scientific Research and Cultural Affairs, Government of India, the AIFACS organised an exhibition of paintings by Prof. Y. I. Pimenov, Corresponding Member of the U.S.S.R. Academy of Art. Prof. Humayun Kabir, Union Minister for Scientific Research and Cultural Affairs, inaugurated the exhibition.

Mr. Pimenov was present at the exhibition along with Mr. V. Polevoi, Art Historian from the U.S.S.R. Their visit to India was at the invitation from the Government of India under the Cultural Exchange programme between Russia and India.

March 12:

Dr. S. Radhakrishnan, Vice-President of India, inaugurated an exhibition of paintings by P. G. Sirur of Bombay.

March 13:

Mohinder Singh held an exhibition of his paintings.

March 16:

Sripat Rai held an exhibition of his paintings.

March 17:

The Second Delhi All India Salon of Photography was inaugurated by H. E. Sir Paul Gore-Booth, High Commissioner for United Kingdom.

March 18:

Jagdish Rai held an exhibition of his paintings.

March 24:

An exhibition of paintings by A. J. Singh Bhogal was opened.

March 25:

Satish Gujral held an exhibition of his recent paintings.

March 28:

Devanand Sharma held an exhibition of his paintings.

April 2:

An exhibition of graphics, drawings and terracottas by the members of the 'Unknown' group of artists was held.

April 3:

Two-man show of paintings by Swaminathan and Ambadas was held.

April 5:

The members of the South Indian Society of painters, Madras, held an exhibition of drawings, paintings and graphics.

April 10:

Prof. Humayun Kabir, Minister for Scientific Research and Cultural Affairs inaugurated an exhibition of recent paintings by Zehra Rehmatulla.

April 17:

Hindusthani Theatre Artists Welfare Organization organised an exhibition of Paintings by Debnath Mukherjee.

April 24:

The Embassy of Japan in India organised an exhibition on "UKIYO-E Prints From Japan."

May 1:

Prof. Humayun Kabir, Minister for Scientific Research and Cultural Affairs inaugurated an exhibition of Arab Photographs organised by the League of Arab States.

June 15:

Dr. B. Gopala Reddi, Union Minister for Information and Broadcasting, inaugurated an exhibition of Indonesian Art from the collection of H. E. Dr. Ricardo Mosquera Eastman, Ambassador of Argentina in India. The exhibition was organised by the AIFACS.

August 3:

Shri Asoke K. Sen, Union Law Minister, inaugurated an exhibition of Graphic Art from German Democratic Republic, organised by the AIFACS.

August 17:

AIFACS organised an exhibition of Paintings and Graphics by Inson Wongsam, visiting artist from Thailand, Mr. Wongsam is out for a world tour on a Lambretta provided free of charge by one of his patrons.

August 22:

Shrimati Arundhati Roy Chowdhury held her first one-man exhibition of Paintings in the Capital.

September 1:

Prof. Humayun Kabir, Union Minister for Scientific Research and Cultural Affairs inaugurated an exhibition of Paintings by Miss Parkash Narula.

September 3:

Bikash Sen Gupta held an exhibition of his Paintings.

An exhibition of Paintings by S. Murugesan of Madras was opened.

September 7:

Under the auspices of the International Calendar Exhibition Society, Calcutta held their Eighth International Calendar Exhibition.

FIRST INTERNATIONAL EXHIBITION OF ART BOOKS AND PERIODICALS

September 18:

The 1st International Exhibition of Art Books and Periodicals organised by the AIFACS was inaugurated by the Vice-President of India, Dr. Zakir Husain.

The Exhibition brought together some of the finest publications on painting, architecture, sculpture, music, theatre arts, photography, handicrafts and allied arts produced during the last five years in as many as 21 countries—Austria, Belgium, Bulgaria, Canada, China, Czechoslovakia, France, Federal Republic of Germany, German Democratic Republic, Iran, Italy, Japan, Netherlands, Poland, Rumania, Sweden, Switzerland, U.S.A., Yugoslavia, India and Democratic Republic of Korea. This wide range of subjects, as also international participation on such large scale, was a testimony to the importance of the exhibition. It constitutes a new enterprise under the Society's programme for international cultural understanding. The exhibition was very popular and over 6,000 people visited it.

To acquaint the University students with the World Art in print, arrangements have been made to hold the exhibition in the Delhi University Library for a week from October 22, 1962.

On the occasion of the book exhibition the AIFACS organised the following film shows on art at its auditorium:

September 14—1. Medieval Frescoes from Serbian monasteries
2. Nadeza Petrovic—Yugoslav woman painter
3. Sava Sumanovic—one of the prominent modern Yugoslav painters
4. Funeral of Stephen Halacek—contemporary Primitive art in Yugoslavia

September 25—1. Art of Chi Pai-shih
2. Tun Huan murals
3. Reproduction made by Jung Pao-Chai

September 26—1. The Expressionist Revolt
2. Barlach
3. Italian Art

September 29:

Shri Bhagwan Sahey, Chief Commissioner of Delhi, inaugurated an exhibition of paintings by Shri R. N. Deb of the Allahabad University.

October 1:

Ranjan Sen held an exhibition of his paintings.

October 2:

Prof. Humayun Kabir, Union Minister of Scientific Research and Cultural Affairs inaugurated an exhibition of paintings by Dhiraj Choudhury.

October 12:

An exhibition of paintings by Dev Kumar Roy Chowdhury of Calcutta was opened.

October 13:

Dr. Sushila Nayar, Union Health Minister inaugurated an exhibition of paintings by S. Azmat Shah.

October 13:

Shrimati Tarkeshwari Sinha, Deputy Minister of Finance, inaugurated an exhibition of paintings by Mrs. Nirmala Gautama of East Africa.

October 16:

In cooperation with the Italian Cultural Centre the AIFACS organised a lecture by Prof. G. C. Argan, one of the foremost Italian Art Critics, on "Contemporary Italian Painting".

After graduation from the University of Turin, Prof. Argan became the Director of the Famous Estense Gallery. Later he held the post of Inspector-General of Museums and Art Galleries of the Italian Government. Prof. Argan was also the Head of the Department of History of Art at the universities of Palermo and Rome. He is the author of various works on Medieval Arts, Beato Angelico, Botticelli and of essays on Henry Moore, Picasso etc. Prof. Argan's lecture will be published in the forthcoming issue of the AIFACS art journal, 'Roopa-Lekha'.

October 22:

Contemporary Painters of Andhra Pradesh—P. T. Reddy, Surya Prakash, Vasudev Kapatrol and M. Zakir—held the second exhibition of their recent paintings.

October 23:

M. K. Bardhan held his first one-man show of paintings.

October 24:

Prof. Humayun Kabir, Union Minister for Scientific Research and Cultural Affairs, inaugurated an exhibition of Pahari Paintings from the collection of Maharaja Dr. Karan Singh of Kashmir. Out of 108 exhibits, 47 represented the Nala-Damayanti series and the rest depicted the portraits of Hill Rajas, Nayika Bheda and Seasonal modes.

November 1:

An exhibition of the recent paintings of Bimal Das Gupta was held.

November 2:

Dr. M. S. Randhawa, President of AIFACS, inaugurated an exhibition of paintings by Mrs. Damyanti Chowla.

32nd Annual Art Exhibition

November 15:

32nd Annual All India Art Exhibition of AIFACS was inaugurated by Prof. Humayun Kabir in the presence of a distinguished gathering. In his inaugural address Prof. Kabir paid a tribute to the Society for its activities towards the promotion of art and culture and said that during the 32 years of its existence the Society had done much pioneer work in the field of art. He also complimented the Society for deciding to organise and exhibition of paintings donated by the artists all over India for the National Defence Fund.

121 exhibits by 75 artists were on view until November 30. The following were the awards:

President of India's Silver Plaque for the Best Exhibit of the Year and a cash prize of Rs. 500 awarded to Shri Dilip Kumar Das Gupta for his painting 'Suburb'. Seven cash prizes of Rs. 300 each to:

- | | |
|----------------------------|---------------------|
| 1. Shri Badri Narayan | 'Hansa Jataka' |
| 2. Shri Dipak Banerji | 'Studio' |
| 3. Shri M. K. Bardhan | 'Monk' |
| 4. Shri Khodidas B. Parmar | 'Radha's Viraha' |
| 5. Shri D. A. Pawar | 'Landscape' |
| 6. Shri Vinod Shah | 'Boats' |
| 7. Shri Raghunath Singha | 'Bird'. (Sculpture) |

November 7:

Shri A. K. Ghosh, I. C. S. , Secretary, Ministry of Scientific Research and Cultural Affairs, inaugurated an exhibition of photographs on Health from Mongolia.

November 22:

Shri Morarji Desai, Minister of Finance, Government of India, inaugurated an exhibition of paintings by V. K. Subramanian, I.A. & A. S. Sale proceeds of paintings have been donated by the artist to the National Defence Fund.

December 1:

Arup Das held an exhibition of his latest paintings.

December 1:

In cooperation with the Chitra Kala Sangam, Ramnath Pasricha held his seventh one-man exhibition.

December 1:

An exhibition of paintings and sculptures by the members of the 'Unknown Group'—S.S. Vohra, Inderjeet, R. K. Dhawan, R. K. Bhatnagar, Nand Katyal, Arpita Dutta, Paramjit Singh—was held.

December 11:

M. P. Bhargava held an exhibition of his recent paintings under the auspices of the Chitra Kala Sangam.

December 12:

An exhibition of paintings by Kammie Soni was held.

December 20:

Dr. B. Gopala Reddi, Union Minister for Information and Broadcasting inaugurated the second 'two-man exhibition' of paintings by Kasturi Bhaskar Rao and Vijjah Srinivas Sharma.

December 22:

An exhibition of graphics by Gunen Ganguli was held.

The second group exhibition of paintings, and sculptures by Durga Prasad, Jagdish De, Gokal Krishna, Manjit Bawa, Neelmony Chatterjee and Umesh Varma was held.

December 27:

Jyotish Bhattacharjee held his fifth one-man exhibition of paintings.

December 30:

Chitra Kala Sangam held an exhibition of Children's Paintings 'Chacha Nehru'. Shrimati Tarkeshwari Sinha gave away the prizes. The prize winning portrait of the Prime Minister was auctioned for Rs. 2,000 and the amount was donated to the National Defence Fund.

January 4:

In cooperation with the Max Mueller Bhawan and the German Arts Council, the All India Fine Arts & Crafts Society organised an exhibition of German paintings of the 20th century in Reproductions. The exhibition was inaugurated by Shri Bhagwan Sahay, Chief Commissioner of Delhi and it included the works of Willi Baumeister, Max Beckmann, Lyonel Feininger, Erich Heckel, Paul Klee, Wassily Kandinsky, Ludwig Kirchner, Oskar Kokoschka, Franz Marc, Otto Mueller, Wilhelm Nay, Emil Nolde, Fritz Winter and other masters.



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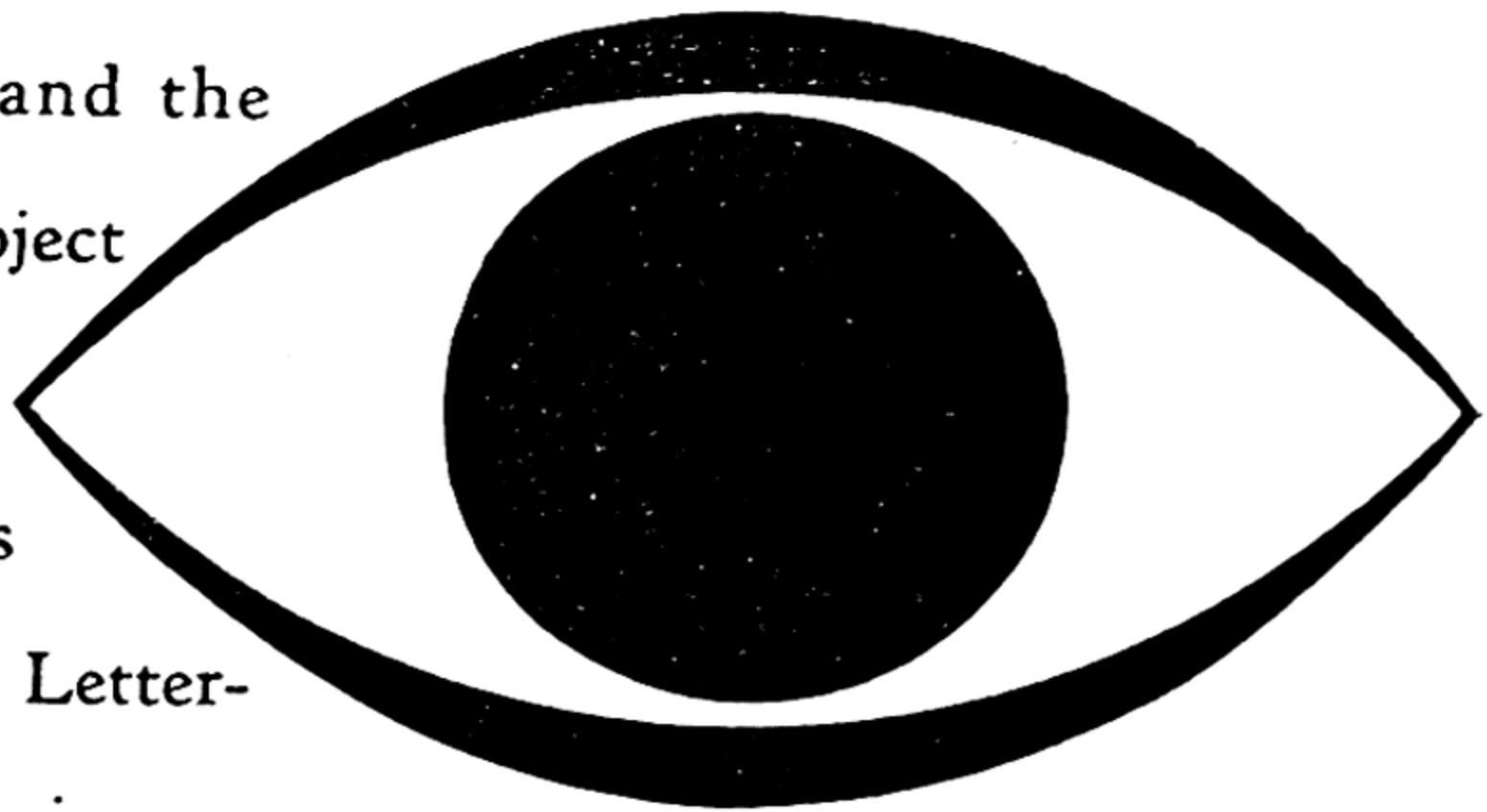
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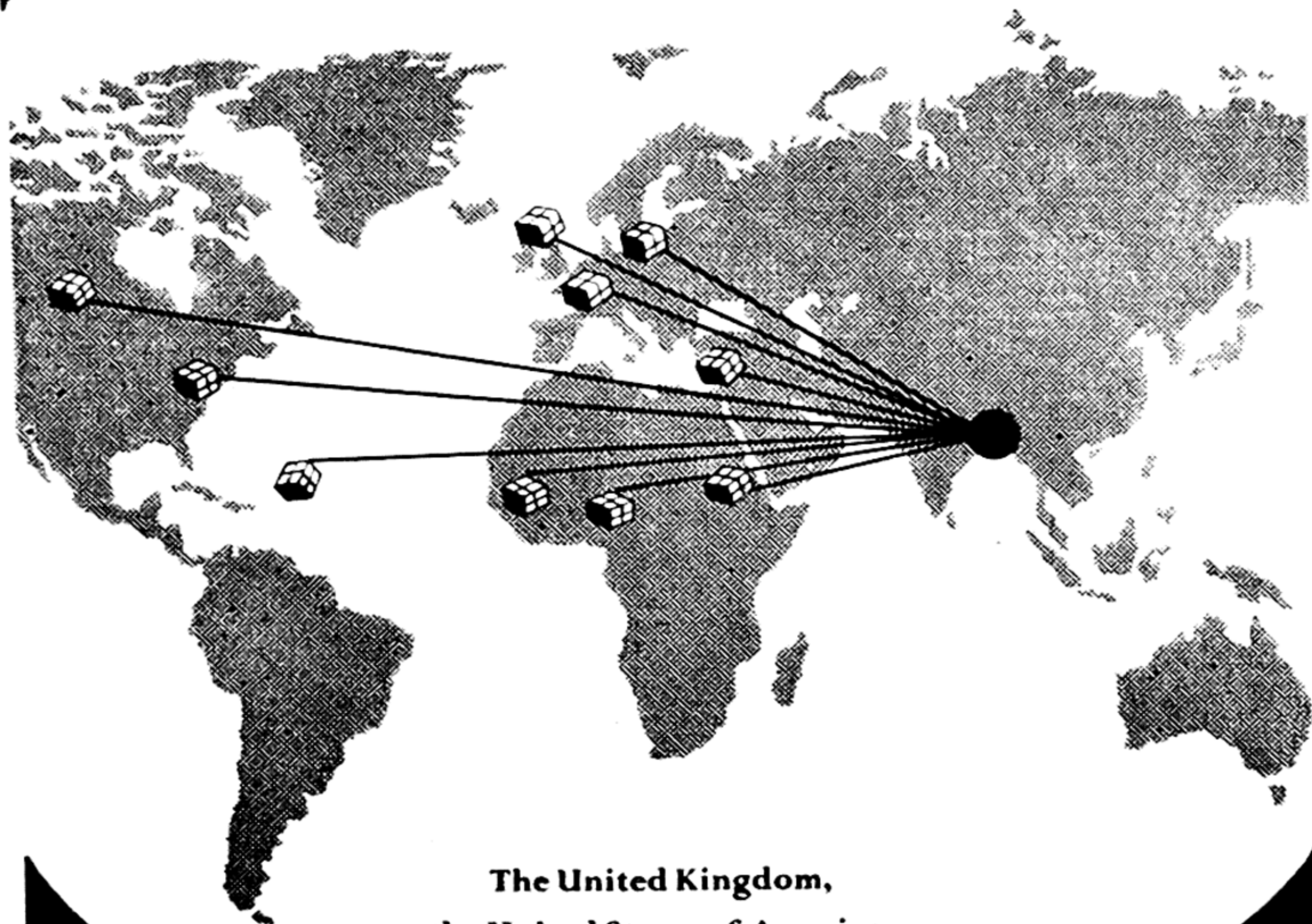
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